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LONDON, SATURDAY, NOVEMBER 5, 1859.

## LITERATURE

*The West Indies and the Spanish Main.* By Anthony Trollope. (Chapman & Hall.)

THERE is a stimulus in the title-page of this volume. With Mr. Anthony Trollope aloft we expect a choice fragment of travel. He is a cultured and a scholarly writer, with a bright imagination and large experience of the world; therefore, we are in no fear of a Commander's narrative, eked out by a hack at home, full of soundings and bearings, with plagiarisms from Natural History Manuals, and a dull diffusion of useful knowledge overwhelmed by the laxative garrulity of a professional gentleman in print. Mr. Trollope is a writer, not a tourist; consequently he presents us with twenty-three light, pleasant, fresh, instructive chapters, not frivolous, yet amusing, not solemn, yet abounding in matter of importance to the West Indian "interest," the diagrammatists of penal systems and the speculators in colonization. As he sails up and down the Spanish Main, and the waters made for ever brilliant by the hot glow of piratical romance,—as he touches sands which the caravels of a Columbus grated,—as he floats in and out of verdurous harbours, redolent of poetical history, we cannot but say in our hearts that such a record of a sensible man's observations "in foreign parts" is worth a ton of the elegant nothingness forced upon us by travellers of every season. Mr. Trollope has a lively and a fearless, yet not a wanton or a desperate, pen; he draws in black and white; he dashes in colours at discretion; but he is, in general, moderate in his social criticism, and can see men and women moving in narrow orbits without despising or pitying them. In such a temper he went and returned, and here we have, as a result, a photograph, vividly tinted, of Jamaica with its sister islands, of New Granada and the Isthmus of Panama, of Central America as a whole, and of the Bermudas, where dew still seems to be cheap, as in the days of Ariel. In no lofty or exclusively modern fashion did Mr. Trollope make his venture, but rather like a voyager of old times departing from Bristol in a ship of solid hull, heavy canvas, and stately pace, proceeding "to inspect the world." He opens his tale at sea, between Cuba and Jamaica; he is half starved and spirit-worn on board a reeking brig; it is January, but the sun of the tropics strikes through deck and wooden wall; the voyager is smoking and tasting brandy out of compassion to the blue-nosed skipper; he is armed with a royal passport, signed by Don Pedro Badan Calderon de la Barca; like the Ancient Mariner, he curses the calm, which is equivalent to close confinement upon pork and biscuits. We have made his acquaintance, then, and are glad to be with him at Kingston, Jamaica. It is not very lately that we have had a cheerful, scrupulous, swiftly-sketched picture of the great island of punchcons. And now that we have one, it is not very enticing. Half-built streets, tumble-down houses, a town to all appearance smitten with erysipelas,—no pathways, no trottoirs, but a wilderness of stone steps and broken watercourses. Havana and Cien Fuegos, in Cuba, are lighted, the former with oil-lamps, the latter with gas, but Kingston remains in total darkness. If, resembles, says Mr. Trollope, a city of the dead; long streets may be explored without a single visible inhabitant; perhaps an old negress mumbles, or an ebony urchin plays before a door; it is a maze of dirty yellow walls, dust, rubbish, and swine:—

"There is here the most frightfully hideous race

of pigs that ever made a man ashamed to own himself a bacon-eating biped. I have never done much in pigs myself, but I believe that piggy grace consists in plumpness and comparative shortness—in shortness, above all, of the face and nose. The Spanish Town pigs are never plump. They are the very ghosts of swine, consisting entirely of bones and bristles. Their backs are long, their ribs are long, their legs are long, but, above all, their heads and noses are hideously long. These brutes prowl about in the sun, and glare at the unfrequent strangers with their starved eyes, as though doubting themselves whether, by some little exertion, they might not become beasts of prey."

According to Mr. Trollope, when a Frenchman has to wait he smokes, a German meditates, an Italian sleeps, an American invents some new contortion of his limbs, but an Englishman takes a walk. So he took a walk, and fancied himself in the Valley of the Shadow of Death, with pigs and negresses as illustrations of metempsychosis, and wandered into a West Indian hotel. In West Indian hotels, speaking broadly, the landlords and ladies, or their customers are dolts. They persist in giving ox-tail soup when turtle would be better and cheaper—they will have bad English potatoes, instead of delicious yams and mountain cabbages, and so forth. Mr. Trollope has more to say of these hostilities, especially of the half-civil black servants:—

"Hullo, old fellow! how about that bath?" I said one morning to a lad who had been commissioned to see a bath filled for me. He was cleaning boots at the time, and went on with his employment, sedulously, as though he had not heard a word. But he was over-sedulous, and I saw that he heard me.—"I say, how about that bath?" I continued. But he did not move a muscle. "Put down those boots, sir," I said, going up to him; "and go and do as I bid you."—"Who you call feller? You speak to a gen'lman gen'lmanly, and den he fill de bath."—"James," said I, "might I trouble you to leave those boots, and see the bath filled for me?" and I bowed to him.—"Es, sir," he answered, returning my bow; "go at once." And so he did, perfectly satisfied. Had he imagined, however, that I was quizzing him, in all probability he would not have gone at all."

There is an intelligent and impartial statement of Jamaica affairs. This is followed by a racy reminiscence of dialogue in Niggerdom. Then the orders of a Jamaica day are picturesquely stated. Next, Mr. Trollope descends amiably, though judiciously, on the West Indian negro character:—

"Nothing about them is more astonishing than the dress of the women. It is impossible to deny to them considerable taste and great power of adaptation. In England, among our housemaids and even haymakers, crinoline, false flowers, long waists, and flowing sleeves have become common; but they do not wear their finery as though they were at home in it. There is generally with them, when in their Sunday best, something of the hog in armour. With the negro woman there is nothing of this. In the first place, she is never shame-faced. Then she has very frequently a good figure, and having it, she knows how to make the best of it. She has a natural skill in dress, and will be seen with a bodice fitted to her as though it had been made and laced in Paris. Their costumes on *fête-days* and Sundays are perfectly marvellous. They are by no means contented with coloured calicoes; but shine in muslin and light silks at heaven only knows how much a yard. They wear their dresses of an enormous fulness. One may see of a Sunday evening three ladies occupying a whole street by the breadth of their garments, who on the preceding day were scrubbing pots and carrying weights about the town on their heads. And they will walk in full-dress too as though they had been used to go in such attire from their youth up. They rejoice most in white—in white muslin with coloured sashes; in light-brown boots, pink gloves,

parasols, and broad-brimmed straw hats with deep veils and glittering bugles. The hat and the veil, however, are mistakes. If the negro woman thoroughly understood effect, she would wear no head-dress but the coloured handkerchief, which is hers by right of national custom. Some of their efforts after dignity of costume are ineffably ludicrous. One Sunday evening, far away in the country, as I was riding with a gentleman, the proprietor of the estate around us, I saw a young girl walking home from church. She was arrayed from head to foot in virgin white. Her gloves were on, and her parasol was up. Her hat also was white, and so was the lace, and so were the bugles which adorned it. She walked with a stately dignity that was worthy of such a costume, and worthy also of higher grandeur; for behind her walked an attendant nymph, carrying the beauty's prayer-book—on her head."

Next Sunday these jet nymphs would change places. Of the coloured population we are told:—

"Let any stranger go through the shops and stores of Kingston, and see how many of them are either owned or worked by men of colour; let him go into the House of Assembly, and see how large a proportion of their debates is carried on by men of colour. I don't think much of the parliamentary excellence of these debates, as I shall have to explain by-and-by; but the coloured men at any rate hold their own against their white colleagues. How large a portion of the public service is carried on by them; how well they thrive, though the prejudices of both white and black are so strong against them!"

The whites regard themselves as martyred, and wait for a more prosperous day:—

"At present, when the old planter sits on the magisterial bench, a coloured man sits beside him; one probably on each side of him. At road sessions he cannot carry out his little project because the coloured men out-vote him. There is a vacancy for his parish in the House of Assembly. The old planter scorns the House of Assembly, and will have nothing to do with it. A coloured man is therefore chosen, and votes away the white man's taxes; and then things worse and worse arise. Not only coloured men get into office, but black men also. What is our old aristocratic planter to do with a negro churchwarden on one side, and a negro coroner on another? 'Fancy what our state is,' a young planter said to me; 'I dare not die, for fear I should be sat upon by a black man!'"

In the course of his reminiscences of Jamaica Mr. Trollope falls in with that sooty Caesar of Hayti, the ex-Emperor Soulouque, the blackest of the black in skin, and very like an Ethiopian minstrel in capacity. The dingy little Nero had alienated his Prætorians—some he had thrown into pits, leaving them without food—others he had abandoned for days to be preyed upon by vermin; at length, with his wife, daughters, prime minister, and "certain coal-black maids of honour," he arrived, a fugitive, at Kingston:—

"Two small, wretched vehicles were procured, such as ply in the streets there, and carry passengers to the Spanish Rail railway at sixpence a head. In one of these sat Soulouque and his wife, with a British officer on the box beside the driver, and with two black policemen hanging behind. In another, similarly guarded, were packed the Countess Olive—that being the name of the ex-emperor's daughter—and her attendants. And thus travelling by different streets they made their way to their hotel."

Lodged at the Date-Tree Tavern, after an ovation of howlings and mockeries.—

"Soulouque is a stout, hale man, apparently of sixty-five or sixty-eight years of age. It is difficult to judge of the expression of a black man's face unless it be very plainly seen; but it appeared to me to be by no means repulsive. He has been, I believe, some twelve years Emperor of Hayti, and as he has escaped with wealth he cannot be said to have been unfortunate."

There is not a very flattering account of the Jamaica Government. The local parliament is sketched ironically, we suppose:—

"The house itself in which the forty-seven members sit is comfortable enough, and not badly adapted for its purposes. The Speaker sits at one end all in full fig, with a clerk at the table below; opposite to him, two-thirds down the room, a low bar, about four feet high, runs across it. As far as this the public are always admitted; and when any subject of special interest is under discussion twelve or fifteen persons may be seen there assembled. Then there is a side room opening from the house, into which members take their friends. Indeed it is, I believe, generally open to any one wearing a decent coat. There is the Bellamy of the establishment, in which honourable members take such refreshment as the warmth of the debate may render necessary. Their tastes seemed to me to be simple, and to addict themselves chiefly to rum-and-water. I was throwing away my cigar as I entered the precincts of the house. 'Oh, you can smoke,' said my friend to me; 'only, when you stand at the doorway, don't let the Speaker's eye catch the light; but it won't much matter.' So I walked on, and stood at the side door, smoking my cigar indeed, but conscious that I was desecrating the place. I saw five or six coloured gentlemen in the house, and two negroes—sitting in the house as members."

The debate swelled into a tempest:—

"It was clear that the conquered majority of—say thirty—was very angry. For some reason, appertaining probably to the tactics of the house, these thirty were exceedingly anxious to have some special point carried and put out of the way that night, but the three were inexorable. Two of the three spoke continually, and ended every speech with a motion for adjournment. And then there was a disagreement among the thirty. Some declared all this to be 'bosh,' proposed to leave the house without any adjournment, play whist, and let the three victors enjoy their barren triumph. Others, made of sterner stuff, would not thus give way. One after another they made impetuous little speeches, then two at a time, and at last three. They thumped the table, and called each other pretty names, walked about furiously, and devoted the three victors to the infernal gods. And then one of the black gentlemen arose, and made a calm, deliberate little oration. The words he spoke were about the wisest which were spoken that night, and yet they were not very wise. He offered to the house a few platitudes on the general benefit of railways, which would have applied to any railway under the sun, saying that eggs and fowls would be taken to market; and then he sat down."

Too bad of Mr. Trollope, considering that one of the legislators, rambling out of the house, gripped him by the arm, and said, "Come, and have a drink of rum-and-water."

By way of Cuba, past the Windward Islands, with their glowing slopes—away down along the surf-sprinkled shores—and we are in Guiana, the empire of mud, with vast mountain spaces behind it, utterly unknown and mysterious; a land for alligators and monkeys; for mosquitoes, grass-flies, gallinippers, xaguas and boa constrictors; where negroes swelter in the sun upon a surfeit of yams, but where Mr. Trollope enjoyed himself amazingly among the British colonists. But he shall take us without delay to one of the ice-houses or pump-rooms of Barbadoes:—

"There is something cool and mild in the name, which makes one fancy that ladies would delight to frequent it. But, alas! a West Indian ice-house is but a drinking-shop—a place where one goes to liquor, as the Americans call it, without the knowledge of the feminine creation. It is a drinking-shop, at which the draughts are all cool, are all iced, but at which, alas! they are also all strong. The brandy, I fear, is as essential as the ice. A man may, it is true, drink iced soda-water without any concomitant, or he may simply have a few drops of raspberry vinegar to flavour it. No

doubt many an easy tempered wife so imagines. But if so, I fear that they are deceived."

And thence to a dinner-table at St. Thomas's:—

"Cheese and jelly, guava jelly, were always eaten together. This I found to be the general fashion of St. Thomas. Some men dipped their cheese in jelly; some ate a bit of jelly and then a bit of cheese; some topped up with jelly and some topped up with cheese, all having it on their plates together. But this lady—she must have spent years in acquiring the exercise—had a knack of involving her cheese in jelly, covering up by a rapid twirl of her knife a bit about an inch thick, so that no cheesy surface should touch her palate, and then depositing the parcel, oh, ever so far down, without dropping above a globule or two of the covering on her bosom."

New Granada and the Isthmus of Panama, strewn with ruins and relics, dim and fractured monuments, lead to a narrative of journeyings in Central America; and this part of Mr. Trollope's volume is the least interesting. The ascent of Mont Irazu opened up noble glimpses of natural scenery; but we are glad to be again among the islands, even among the crime-haunted Bermudas. Most readers will be curious to know what Mr. Trollope has to say of the convict establishments:—

"At Bermuda there are in round numbers fifteen hundred convicts. As this establishment is one of penal servitude, of course it is to be presumed that those sent there are either hardened thieves, whose lives have been used to crime, or those who have committed heavy offences under the impulse of strong temptation. \* \* Useful work for such men is to be found at Bermuda. We have dockyards there, and fortifications which cannot be made too strong and weather-tight. At such a place work may be done by convict labour which could not be done otherwise. Whether the labour be economically used is another question; but at any rate the fifteen hundred rogues are disposed of, well out of the way of our pockets and shop windows."

Something approaching to anarchy rages at times, and naturally so, in this moral wilderness:—

"Shortly before my arrival a prisoner had been killed in a row. After that an attempt had been made to murder a warder. And during my stay there one prisoner was deliberately murdered by two others after a faction fight between a lot of Irish and English, in which the warders were for some minutes quite unable to interfere. Twenty-four men were carried to the hospital dangerously wounded, as to the life of some of whom the doctor almost despaired. This occurred on a day intervening between two visits which I made to the establishment. Within a month of the same time three men had escaped, of whom two only were retaken; one had got clear away, probably to America."

Mr. Trollope continues—

"There is no wall round the prison. I must explain that the convicts are kept on two islands, those called Boaz and Ireland. At Boaz is the parent establishment, at which live the controller, chaplains, doctors, and head officers. But here is the lesser number of prisoners, about six hundred. They live in ordinary prisons. The other nine hundred are kept in two hulks, old men-of-war moored by the breakwaters, at the dockyard establishment in Ireland. It was in one of these that the murder was committed. The labour of these nine hundred men is devoted to the dockyard works. There is a bridge between the two islands over which runs a public road, and from this road there are ways equally public, as far as the eye goes, to all parts of the prison. A man has only to say that he is going to the chaplain's house, and he may pass all through the prison,—with spirits in his pockets if it so please him. That the prisoners should not be about without warders is no doubt a prison rule; but where everything is done by the prisoners, from the building of stores to the

picking of weeds and lighting of lamps, how can any moderate number of warders see everything, even if they were inclined? There is nothing to prevent spirits being smuggled in after dark through the prison windows. And the men do get rum, and drunkenness is a common offence. Prisoners may work outside prison walls; but I remember no other prison that is not within walls—that looks from open windows on to open roads, as is here the case.—'And who shaves them?' I happened to ask one of the officers.—'Oh, every man has his own razor; and they have knives too, though it is not allowed.'—So these gentlemen who are always ready for faction fights, whose minds are as constantly engaged on the family question of Irish versus English, which means Protestant against Catholic, as were those of Father Tom Maguire and Mr. Pope, are as well armed for their encounters as were those reverend gentlemen. The two murderers will I presume be tried, and if found guilty probably hanged; but the usual punishment for outbreaks of this kind seems to be, or to have been, flogging. A man would get some seventy lashes; the Governor of the island would go down and see it done; and then the lacerated wretch would be locked up in idleness till his back would again admit of his bearing a shirt.—'But they'll venture their skin,' said the officer; 'they don't mind that till it comes.'—'But do they mind being locked up alone?' I asked. He admitted this, but said that they had only six—I think six—cells, of which two or three were occupied by madmen; they had no other place for lunatics. Solitary confinement is what these men do mind, what they do fear; but here there is not the power of inflicting that punishment."

Such being the discipline, what of the aliment and clothing provided for the Bermuda convict?

"He has a pound of meat; he has good meat too, lucky dog, while those wretched Bermudians are tugging out their teeth against tough carcasses! He has a pound and three ounces of bread; the amount may be of questionable advantage, as he cannot eat it all; but he probably sells it for drink. He has a pound of fresh vegetables; he has tea and sugar; he has a glass of grog—exactly the same amount that a sailor has; and he has an allowance of tobacco-money, with permission to smoke at mid-day and evening, as he sits at his table or takes his noontide pleasant saunter. So much for belly. Then as to his back, under which I include a man's sinews. The convict begins the day by going to chapel at a quarter-past seven: his prayers do not take him long, for the chaplain on the occasion of my visit read small bits out of the Prayer-book here and there, without any reference to church rule or convict-establishment reason. At half-past seven he goes to his work, if it does not happen to rain, in which case he sits till it ceases. He then works till five, with an hour and a half interval for his dinner, grog, and tobacco. He then has the evening for his supper and amusements. He thus works for eight hours, barring the rain, whereas in England a day labourer's average is about ten. As to the comparative hardness of their labour there will of course be no doubt. The man who must work for his wages will not get any wages unless he works hard. The convict will at any rate get his wages, and of course spares his sinews. As to clothes, they have, and should have, exactly what is best suited to health. Shoes when worn out are replaced. The straw hat is always decent, and just what one would wish to wear oneself in that climate. The jacket and trousers have the word 'Boaz' printed over them in rather ugly type; but one would get used to that. The flannel shirts, &c., are all that could be desired. Their beds are hammocks like those of sailors, only not subject to be swung about by the winds, and not hung quite so closely as those of some sailors. Did any of my readers ever see the beds of an Irish cotter's establishment in county Cork? Ah! or of some English cotter's establishments in Dorsetshire, Wiltshire, and Somersetshire! The hospital arrangements and attendance are excellent as regards the men's comfort; though the ill-arrangement of the buildings is conspicuous, and must be conspicuous to all who see them. And then these men, when they take their departure, have the wages of their labour

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given to them,—so much as they have not spent either licitly in tobacco, or illicitly in extra grog. They will take home with them sixteen pounds, eighteen pounds, or twenty pounds. Such is convict life in Bermuda,—unless a man chance to get murdered in a faction fight."

Varied and agreeable, Mr. Trollope's volume is one that will entertain the lightest reader, while it may attract public attention to matters of no slight gravity in connexion with the economy of our colonial and penal establishments in the Spanish Main,—Spanish now in the same sense that India is Portuguese.

*Edinburgh Papers.* By Robert Chambers.—*The Romantic Scottish Ballads: their Epoch and Authorship.* (Chambers.)

A curious literary question has been raised by Mr. Robert Chambers, respecting the date and authorship of a certain class of Scottish ballads. Hitherto they have been received by all antiquarian editors, from Bishop Percy and Sir Walter Scott down to Prof. Aytoun, as authentic compositions of a date certainly not later than the sixteenth century. Mr. Chambers himself, not many years ago, was so disposed to consider them,—but an examination into the evidence which exists as to their date, a comparison of them with each other and with old and familiar ballads, the occurrence of repeated parallelisms in thought, and the language found in them, have led him to form the theory that they are not antique at all—in fact, not later than the eighteenth century, and though composed at different times, and exhibiting different degrees of poetical and inventive merit, are all the works of one hand. The author of this group of ballads, now for the first time discovered, was it appears a lady, not only possessed of Sir Walter Scott's feeling for history and romance, but his ability to construct and shape it into consistent verse. "In short," says Mr. Chambers, "Scotland appears to have had a Scott a hundred years before the actual person so named." This is sufficiently startling, but Mr. Chambers proceeds even further:—"We may well believe that if we had not had the first, we either should not have had the second, or he would have been something considerably different,—for, beyond question, Sir Walter's genius was fed and nurtured on the ballad literature of his native country." That the reader may not be kept in any longer suspense as to the name of this unknown parent or nurse of Sir Walter Scott, we hasten to inform him that it is a certain Lady Wardlaw, the wife of Sir Henry Wardlaw of Pitreavie, which lady is spoken of on more or less authority as the authoress of a ballad called 'Hardyknute.' This ballad, first printed in 1719, when the unknown poetess was nearly forty, Mr. Chambers takes, and compares with "the grand old ballad of 'Sir Patrick Spence.'" A variety, or a "set," of particulars at once strike him. The two ballads have each a beginning and an ending—they have also phrases in common. In the opening of 'Hardyknute' we have a Scottish king, who is sitting, drinking, and his drink is wine—"blude-red wine." In the opening of 'Sir Patrick Spence' we have also a Scottish King, who is conducting himself as a Scot and a King, that is, he is sitting, drinking wine—blude-red wine. In each of the poems this blude-red-wine-drinking king asks imperious questions. Although Mr. Chambers omits to notice the king's posture when interrogative, in 'Sir Patrick Spence' he is sitting—while in 'Hardyknute' he rises up and cries, and this too in the midst of dinner. Finally, says Mr. Chambers, "Norway is brought into connexion with Scotland in both cases." In

'Hardyknute' "the King of Norse" is mentioned, while, in the version of 'Sir Patrick Spence,' the Scotch king, who writes a letter to the knight, and then addresses him in the second person, exclaims—

"To Norway, to Norway,  
To Norway o'er the faem;  
The King's daughter of Norway,  
'Tis thou maun bring her hame."

The first part of the verse—what Mr. Chambers calls "Sir Patrick's exclamation, 'To Norway, to Norway,' meets with an *exact counterpart* in the 'To horse, to horse,' of the courtier in 'Hardyknute.'" Then there are identical phrases in the two ballads:—"The words of the ill-boding sailor in 'Sir Patrick'—'Late, late yestreen I saw the new moon!—a very peculiar expression, be it marked,—are repeated in 'Hardyknute'—

Late, late yestreen I weened in peace  
To end my lengthened life."

Nor are we to omit "the grief of the ladies at the catastrophe" in the two poems. The one "is equally the counterpart of the other," as our readers may see for themselves:—

On Norway's coast, the  
widowed dame  
May wash the rock with  
tears,  
May lang look o'er the ship-  
less seas,  
Before her mate appears.  
'Cease, Emma, cease to hope  
in vain;  
Thy lord lies in the clay;  
The valiant Scots nae riever  
thole\*  
To carry life away.'

O lang, lang may the ladies  
sit,  
Wi' their fans into their  
hand,  
Or ere they see Sir Patrick  
Spence  
Come sailing to the land.  
O lang, lang may the ladies  
stand,  
Wi' their gold kames in  
their hair,  
Waiting for their ain dear  
lords,  
For they'll see them nae  
mair.  
Half ower, half ower to Aber-  
dour,  
It's fifty fathom deep;  
And there lies gude Sir  
Patrick Spence  
Wi' the Scots lords at his  
feet.

\* "Permit no robbers, &c."

This is Mr. Chambers's case of identity, and the material evidence in favour of Lady Wardlaw as the authoress of the two ballads. In 1839 Mr. David Laing had intimated his suspicions on the point, but, "for all the reasons" above stated—for the local circumstances alluded to in 'Sir Patrick Spence,' such as Dunfermline and Aberdour, "places in the immediate neighbourhood,"—of Lady Wardlaw's mansions at different periods of her life—Mr. Chambers "feels assured that 'Sir Patrick' is a modern ballad," and "suspects, or more than suspects, that the author is Lady Wardlaw."

While presenting these "remarkable traits of an identity of authorship," Mr. Chambers makes an important admission. He allows that "one poem is a considerable improvement upon the other," but this improvement appears to him nothing unusual. He has his own method of accounting for it. "It seems as if the hand which was stiff and somewhat puerile in 'Hardyknute,'"—the puerile authoress was only in her fortieth year when the ballad appeared,— "had acquired freedom and breadth of style in 'Sir Patrick Spence.'" The very converse will strike some readers. It seems as if a hand which was familiar with 'Sir Patrick Spence' and other old ballads had adopted with a good deal of freedom some of their phrases, and worked in with a good deal of breadth, a part of their style, so as to produce what Mr. Chambers, with some inconsistency, calls, at page 2, "a stiff and poor composition." We put the two ballads in line:—

The king of Norse, in sum- mer pride, Puffed up with power and might, Landed in fair Scotland, the isle, With mony a hardy knight.	The king sits in Dunfermline town, Drinking the blude-red wine: 'O whar will I get a gude sailor, To sail this ship of mine!
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The tidings to our gude Scots  
king  
Came as he sat at dine,  
With noble chiefs in brave  
array,  
Drinking the blude-red  
wine.

'To horse, to horse, my  
royal liege;  
Your fies stand on the  
strand;  
Full twenty thousand glitter-  
ing spears  
The king of Norse com-  
mands,  
'Bring me my steed, page,  
dapple-gray,  
Our good king rose and  
cried;  
'A trustier beast in a' the  
land  
A Scots king never tried.'

Up and spak an eldern  
knight,  
Sat at the king's right  
knee:  
'Sir Patrick Spence is the  
best sailer  
That sails upon the sea.'

The king has written a braid  
letter,  
And signed it with his  
hand,  
And sent it to Sir Patrick  
Spence,  
Was walking on the sand.  
'(To Norway, to Norway,  
To Norway o'er the faem;  
The king's daughter of Nor-  
way,  
'Tis thou maun bring her  
hame.)'  
The first line that Sir Patrick  
read,  
A loud laugh lauched he:  
The next line that Sir Patrick  
read,  
The tear blinded his ee.

The veriest tyro in criticism will not, we imagine, be deceived as to the respective date or history of these compositions. But, hold, says our antiquarian, there is no ancient MS. of 'Sir Patrick Spence,'—there is "The palpable modernness of the diction—for example, 'Our ship must sail the faem,' a glaring specimen of the poetical language of the reign of Anne—and, still more palpably, of several of the things alluded to, as cork-heeled shoon, hats, fans, and feather-beds, together with the *inapplicableness* of the story to any known event of actual history." What can be urged in reply to such objections? If ballads were compositions transmitted orally, and only reduced to writing when they ceased to be sung, it is not likely that there could exist any very ancient MS. of 'Sir Patrick Spence.' If such a monument, too, exist, as Mr. Aytoun has recorded, "in the little island of Papa Stronsay, one of the Orcadian group, lying over against Norway," in the shape of "a large grave or tumulus, known to the inhabitants from time immemorial as 'The grave of Sir Patrick Spence,'"—a Scandinavian locality, moreover, where "the Scottish ballads were not current at an early period," there is a presumption, we submit, in favour of the antiquity of 'Sir Patrick' stronger than any Mr. Chambers has raised to invalidate it. As to the "palpable modernness" of "cork-heeled shoon," &c., if Mr. Chambers will turn to Buchan's collection of Ancient Ballads and Songs, he will find the stanza read thus:—

O, laith, laith were our Scots Lords' sons  
To weat their coal-black shoon.  
Or in Mr. Jamieson's collection:—  
To weat their leather shoon.

And the hats, fans, &c. are doubtless decorations of a later date. No sensible critic, who knows aught of manuscript or oral transmission, will demand from a ballad the accuracy of a history. As justly might Mr. Chambers argue that Pope was the composer of 'Palamon and Arcite,'—or Dryden of the 'Flower and the Leaf,'—or that Prior was the author of 'The Nut-Brown Maid,'—because there is a "freedom and breadth of style" in the one, and "a stiffness" in the other,—or because there are interrogations in the one which are repeated in the other,—or because "it belongs to the idiosyncrasy of an author to make a rhyme twice over,"—or because circumstances may be detected in them, such as Mr. Chambers points out, viz., "to kiss the cheek and chin in succession," which is "very peculiar,"—or queries of equally strange reference. "Where shall I get a gude sailor?" cries the King at Dunfermline town. "Where shall I get a bonny boy?" exclaims Gil Morrice in the greenwood. This is very peculiar." Take notice, says Mr. Chambers, of another peculiarity:—"Let it be noted that the eldern knight in that ballad (of 'Sir Patrick Spence') sits at the

king's knee." And the nurse in 'Gil Morrice' is, not very necessarily, described as having "the bairn upon her knee." "Why the knee on these occasions, if not an habitual idea of one poet?" Why, the reader may naturally ask, these comparisons?

From what we have said, it will be seen that while we think Mr. Chambers has raised a curious question, we do not think he has settled it by his discoveries. We close with George Chalmers's report on the lady now brought into popular notice as the forerunner of Sir Walter Scott:—"Lady Wardlaw was a woman of elegant accomplishments, who wrote poems, and practised drawing and cutting paper with her scissors, and who had much wit and humour, with great sweetness of temper."

*Honoré de Balzac.* By Théophile Gautier. (Paris, Malassis & De Broise.)

SOME attention has just been drawn to a great though oppressive author, whose memory may be said to have passed for awhile into eclipse, by the remarkable success which has attended the revival of De Balzac's play, 'La Marâtre,' in Paris. That drama on its production was engulfed in the cauldron of 1848—passed, and made no sign,—but did not die. It is now established on the stage as one in the list of powerful engines of theatrical misery which includes Schiller's 'Cabal and Love,'—as a tale which racks the nerves and quickens the pulse,—in which the "terror" is extreme and the "pity" limited.—The "Mother-in-Law" sported with by Mr. Leech, introduced with a graver emphasis by Mr. Thackeray as "the old soldier," is exhibited here, in all her traditional hideous colours; as fiend, serpent, *Megara*.—She is evil, cunning, merciless,—an unchaste wife, who murders her daughter-in-law, with a simple earnestness of purpose, because she discovers that the girl has the true hold on the heart of the "house-friend," over whom she has established her baneful and false ascendancy.—Byron knew his art when he spoke of suppressed emotion as all-powerful on the stage.—Shakspeare's *Hermione* almost breaking loose from her pedestal to embrace "our *Perdita*," yet awaiting the music,—the group of people in that wonderful home-scene by Madame de Girardin, who tremble like conspirators—when they are on the verge of disclosing good news to the mother of the dead-alive,—are two examples—widely apart—both potent ones. This play of De Balzac's affords a third. The sewing-scene, where the women detect their rivalry, and the elder one learns that her guilty secret is discovered, is tremendous in its quietness. Wary guilt in duel with wary innocence—a woman profound in the caution of wickedness pitted against a girl hardened to poison, as was Rappacini's daughter in Mr. Hawthorne's tale, by the long influences of an ill atmosphere—can anything be more terrible than such an encounter?—The more flagrant crime which comes later is weak in comparison to the might of this scene.

It is impossible to consider such a work, as one of a long similar series, without feelings of anatomical curiosity as to the state of mind of him who produced it. This vein of speculation, it may be recollected, was opened some short time since, when we noticed his 'Balthazar.'—When touching it, we recollected the revelations made by Madame Dudevant, whose charity exhibited in her *Memoirs* left every relative, contemporary and friend in somewhat worse plight than they had stood in opinion ere taken in hand by the memorialist. Her disclosures are confirmed in

a coarser—must also we say less insidious?—spirit by the pamphleteer before us, M. Théophile Gautier. No harm is meant by him to the name or fame of De Balzac—quite the reverse. Those who know the confessed Sybaritism and sensuality of tone which belongs to M. Gautier's writings—those who are aware of his unselectness as to fact—will be surprised at the comparative temperance and sense with which the eccentricities of his hero are treated. His pamphlet, however, is not a biography so much as an *éloge*. De Balzac's life was too full of blanks and chasms, it seems—comprehended too much of disguise and disappearance, to be written by any one save himself. In some of his novels he notoriously confessed:—in 'Louis Lambert,' to the training of his college-life at Vendôme,—in 'Facino Cane,' to his early residence at Paris in the Rue de Lesdiguières. In the 'Fille aux Yeux d'Or,' he rejoiced to describe one of those sumptuous upholstered chambers which he invented, and which cost him so dear,—but there were many years and scenes of obscure labour and concealed strife, of which no count seems possible. The huge amount of literary work done by De Balzac, under pseudonyms, before he got the ear of his public, will never be told. It is worth while, however, to remind more than one author, yearning for the recognition which he feels to be the due of his individuality, that Horace de St-Aubin and L. de Viellerglé had given out some hundred of volumes ere De Balzac's hand was fairly untied. It may be noted, too, as a characteristic which not unfrequently accompanies such fertility, that De Balzac, even after he had arrived at his renown, was at once curiously fastidious as to style—searching for appropriate names here—studying minute details of scenery and manners there,—while, apparently, unable to select his fancies or to perfect his creations till his work was going through the press.—How publishers hate such authors as he—men who resolve and re-resolve—who revise and re-revise—needs not to be told. Blessed is the sure touch which first and last is the same!—But want of original correctness and incertitude in final decision, can, with some writers, be averted by no strength of will—by no clearness of purpose.—To take an instance, too notorious for the citation of it to be found impertinent, we imagine that no compulsion, from without or within, could wring from M. Meyerbeer a score in the least representing his final purposes. There are authors who can only invent by discussing their inventions. There are Goethes who think that confidence on the subject amounts to ill-luck.

We are lecturing on De Balzac rather than recounting the anecdotes of his literary career. Such very fact may, to some degree, convey a criticism and a character. Terribly life-like as are his Tales, there is something in them accumulated, alembicated, "oppressive,"—to return on our epithet—which smacks of their origin,—and the world to which they relate lies within narrow limits,—this being the world of hard struggle and passion for luxury. With all the genteel fashion to abuse M. Paul de Kock as a porter's-lodge novelist, he has outbreaks of nature, which may have disappeared in De Balzac's tenth proof and twentieth experience of laborious men and harpy women. Does any one recollect the wistful, degraded head at the garden-gate, which comes in the last scene of 'Frère Jacques'? It is nearly as potent as "the print of the man's foot in the sand" of Defoe, which, in 'Robinson Crusoe,' makes the blood stop. Then, M. Dumas a manufacturer—that all the world knows,—and no artist;—that all the world has decreed. Yet there are his Bastille scenes touching the Man of the Iron Mask,

in his 'Comte de Bragelonne,' and the miraculous coming home of "the Pharaoh" to old Morrel, the Marseilles merchant, in his 'Monte Christo,' which may be right, may be wrong—but which are irresistible.—There is nothing of the kind, that we can recall, in the Tales of M. de Balzac. We mentioned Richardson in connexion with his name when his alchemical novel, in its English dress, was noticed. Both could accumulate, as we then said—the Frenchman as well as the Englishman,—but Richardson could strike out fire as well as "pile up an agony";—witness, under circumstances no more natural than those of epistolary expression, the last lines written by his *Clarissa* to her *Anna Howe* at the moment before the fatal fight. No such letter could be written; yet it is true. There is nothing of the kind in De Balzac. He was unsuccessful as a *feuilletonist*; not merely because he did not break up his stories into lengths, but because they have few moments. The spell by which they hold us is one of consistent and increasing pressure, not electrical surprise.—Then, again, there is little mirth in them. He never seems to have written out of that prodigal abundance of a humorous fancy and a lively observation, which can no more avoid grotesque incidents and reconciling touches than it can help giving air to the sky and distance to the background figures of the picture. Yet we are told that he was a brilliant, exciting companion in the *foyer*, or at one of those Apician dinners which only are to be got in Paris, and which Sue and M. Dumas have described so succulently. He must have had humour, of a serious kind—since without humour there is no self-delusion; and De Balzac's life was a series of visions, devices, and eccentricities. One year he found relief and delight in the stupendous, jewelled cane, which clever Delphine de Girardin made the theme of a book;—another by hiding in a workshop furnished with oriental gorgeousness, to which only those guests could penetrate who had mastered a list of passwords almost as cunning as if M. Robert-Houdin had contrived them.—Madame Dudevant has told us how, in his dressing-gown, De Balzac lighted her down the remote Boulevard home from a dinner-party by aid of a *vermeil* taper,—talking the while of his Arabian horses, which were still in his Spanish *château*. M. Gautier recounts how, on his becoming proprietor of *Les Jardies*, a villa not far from Paris, he seriously nursed the chimera of making a fortune by selling pine-apples, then a rarity in France, to be grown in the garden, and looked out on the *Boulevards* for an advantageous site for the fruit-shop.—This retreat of *Les Jardies* was to be a Fonthill of magnificence in its decorations. The walls were "*motté d'or*" with directions for workmen. Here were the wood-carvings to be,—there the Venice mirrors,—there the Gobelins tapestry,—there the Raphael pictures. The luxuries never got beyond the catalogue. Debt was behind every door and window-shutter; but (like Lamb's *Captain Jackson*) we have no doubt De Balzac had a sense and a taste of the show, as brightening the bare walls, which amused him into dreams of a possible realization.—He invented some other things with the same dubious success:—a quintessence of onions (protested for as a dish of marvellous and salutary properties), against which the guests who ate with him loudly protested rebellion,—a mutual-assistance-society of French wits, authors and artists; the Society of the *Red Horse* it was called, which was to bring all its members—by ways indicated in 'La Camaraderie' of M. Scribe—to honour, fame, and (most essential of all to De Balzac) fortune. The society soon dropped to bits.



We have spent time enough over a poor book; enticed by the peculiarities of its subject, and fancying that out of them there are philosophies to be extracted deeper than any of De Balzac's contemporaries have yet drawn, or, possibly, dreamed. Future historians of French literature during the days of Louis-Philippe (a subject in every point of view distinct and remarkable) may find De Balzac an object of speculation and study, denied him in times so near those of his own life.

*Eccentricity; or, a Check to Censoriousness: with Chapters on other Subjects.* By the Rev. J. Kendall. (Simpkin & Marshall.)

The old African King, Charka, used to put to death any of his courtiers who by chance, premeditation, or uncontrollable wit, caused him to laugh. Dining with such a potentate was a very serious affair. Such a host was worse than Tiberius, who did not indeed object to laughter, except when it was turned against himself. A guest at his table who outdid him in wit or argument, and who ventured to smile at his achievement, had as little chance of ever again seeing his Caia at home, as if he had taken eternal leave of her before he went to dine with Caesar.

Cowper, who could not laugh, has done what many a censorer has done with the feat he could not accomplish,—namely, given it a bad name. How decidedly he silences the convulsive tendency, by declaring that the loud laugh bespeaks the vacant mind! But merry persons will not believe the moody poet. His declaration is, at all events, to be taken with reserve, and some of the best furnished heads in England have wagged lustily, after hard and meritorious toil, to laughter rattling from the laboratory of joyous hearts.

Now there are classes who have dolorous tendencies, even as individuals have, and who "cannot abide" a man with a merry soul. The Rev. Mr. Kendall is one of these latter. He is a dissenting minister, but the Christian folk of his Christian denomination cry "Away with him!" because of his facetiousness! His constitutional bias has ever been of a cheerful character, but since he has been a preacher this healthy disposition has rendered him disagreeable to the solemn flock who will not be tickled or persuaded into playful-mindedness and merriness of heart. His congregations have looked upon him as reprobate, because he bids them be gay.

Mr. Kendall has been a Methodist preacher for thirty years, and he has the same modest circuit status now which he possessed when he began. Well, if he be wise as well as merry, the circuit itself must be in an enviable condition of hilarity;—or, ought to be. But the author, while asserting that he can be as sad as noon-day,—which, by the way, is a sad joke if applied to an English—not a Southern—noon, as it was by the poets who first used the simile,—when circumstances require it, maintains that there is no evil in facetiousness, and that it is cruel to punish him because he wears a glad face, and would fain see it reflected in that of the flock of which he is the shepherd. His book, therefore, is at once a plea and a protest,—a plea in his own behalf, and a protest against his censurers and their unmerciful self-righteousness. Therewith he takes up the pen, and writes the anatomy of eccentricity. It is not equal to old Burton's 'Anatomy of Melancholy,' or Macnish's 'Anatomy of Drunkenness,' or the 'Physiologies' of various sorts which have been discussed pleasantly by various pleasant writers over the Channel; but it is

good in its way, and as Mercutio remarked, "it will do."

A great part of the book is in the dialogue form, the very worst possible for affording extract; but we meet with one which portrays a particular phase of Wesleyan life, and which shows the author in a conviction antagonistic to facetiousness, but also one with which every minister of his class has been more or less acquainted:—

"Covetousness, 'which is idolatry,' is so fearfully perilous to the soul, that every man who wishes to be saved, should do all in his power, in connexion with earnest prayer, to keep himself and his neighbours from it. It is a vice which usually bids defiance to sermons and religious books; let us see what it will do after this exposure. In a northern circuit one of my numerous journeys was a walk of fourteen miles from my residence to the circuit town every third Saturday afternoon, to be in readiness for my Sunday preaching, in a large chapel, where I usually had large congregations. On one of the Saturdays when I arrived, I was told I must go on a mile-and-a-half further, to lodge at a Mr. Such-an-one's, a rich gentleman, and very intelligent. 'Ah,' thought I, 'this is the very thing, I shall be well entertained. Hospitality and intelligence in combination are a great acquisition to a man's comfort.' I was very tired, the rain and mud adding to my fatigue, and my old umbrella having numerous skylights and a broken rib, affording me little protection. I arrived. The good lady of the house I found very conversable, she had been, in fact, well educated; and I soon found that she and her husband had well learned the Church Catechism, and did both 'renounce the pomp and vanities of this wicked world, and all the sinful lusts of the flesh.' Passing along the passage, I caught a glimpse of a well-furnished parlour, but was politely conducted by my hostess to the underground kitchen. 'We make no stranger of you, Sir, we are plain, homely people.'—'I perceive it, Ma'am,' said I.—'You are tired.'—'Yes, Ma'am, I have walked fifteen and-a-half miles since dinner.'—'Have you taken tea anywhere?'—'No, Ma'am, I thought I was to take tea in the town, but was instructed to come up here.'—'Ah, well, as we have had our tea, perhaps you can do till supper, we take supper early.'—'As you please, Ma'am.' I was left to my meditations, wet, cold, and hungry. After an hour or so the lady again appeared.—'Well, Sir, will you take off your boots, and have slippers; perhaps your feet are damp.'—'They are very wet, Ma'am, my boots having been soaked through a long time.'—'What would you like for supper?' I knew well enough what I should have liked; for instance, a bit of steak, and a bit of toast, with a cup of good coffee or tea, or a slice of cold ham and boiled egg; some little matter in that line: but I could see that I was not in the right place to name such luxuries, I therefore simply answered: 'Really, Ma'am, I can't say, I leave this matter to you, I can not prescribe.'—'Perhaps you will take a posset.'—'Excuse me, Ma'am, a posset is, according to the dictionary, milk curdled with wine, or any acid; but, perhaps, in this part of the kingdom it means something else?'—'Why, yes, in these parts we mean by a posset, a little small beer nicely warmed, and crumbed with bread, and sugar in it, and as you are wet, it is perhaps the best thing you can have for supper.'—'As you please, Ma'am.' At length I took this recommended supper, and after family worship, went to bed, ruminating on riches, intelligence, politeness, the lovely simplicity of not making strangers of people; refusing them their tea, giving them their possets, and sending them to bed."

There is a circuit-horse as well as a circuit-man, and here is one of them made to carry a moral:—

"Bobby, the Northwich circuit-horse, was reasonable enough to object to go into any other circuits, or do any extra work in his own, except under the immediate direction of his superintendent or the second minister. Not long after my arrival in Northwich, somebody put him by the side of another horse to draw an omnibus to a missionary meeting. He did not like this at all, and protested

against it. It did not belong to his regular work. He was not planned for the place, and said, in his way of saying, 'I won't go.' He was severely flogged, but he stuck to his refusal, and would not pull. Flogged again, but 'no go'; he would not go, and nobody could make him, so he was turned back into the stable. He was censured and scolded, but did not mind this; he seemed to think that if preachers are censured, no wonder their horses are. Poor fellow, he got a beating, and I was glad I was not present to witness it. I walked to the missionary meeting and walked back again, and it was a short and pleasant walk; and I thought, with Bobby, that the good friends who would have an omnibus should have got regular omnibus horses, and not taken Bob from his stable any more than people should take a minister (who is out on duty most days of the week) from his study, to do some extra work, when he happens to have a disengaged evening."

In such illustrations of dissenting ministerial life the book abounds; but from certain indications we are inclined to think that the author sometimes mistakes flippancy for facetiousness, and that his idea of Paradise is sitting down with Abraham, with Isaac, and with Jacob, and then having the never-dying opportunity of enjoying "fat things."

*The Land and the Book; or, Biblical Illustrations drawn from the Manners and Customs, the Scenes and Scenery of the Holy Land.* By W. M. Thomson, D.D. Maps, Engravings, &c. 2 vols. (London, Low & Co.; New York, Harper Brothers.)

THESE volumes form an attractive and valuable addition to a department of Biblical literature which requires special qualifications. More than any other, "The Book" must be viewed in connexion with "the land" in which it was penned; and more than any other "the land" and its inhabitants illustrate "The Book." Scripture abounds with allusions to the scenery and customs of Syria, and the stereoscopic distinctness which inspection of a locality imparts to the narrative of events there enacted is in this case greatly increased by the stillness and desolation—the rest of the country—which has continued almost since these records were completed. But in order to render such observations most worthy and useful, they must be carried on at leisure, for some time, at different seasons of the year, and by a person who is familiar with the language and the habits of the people. These requirements are happily met in Dr. Thomson. During twenty-five years' residence in Syria he has traversed every part of the country, at all seasons, and in the most diverse circumstances. Accompanied by a missionary physician, he has dispensed relief and given instruction; he has been the guest of wild Arab tribes; he has sailed on the Lake of Galilee and lived on the Mount of Olives; he has attended those fairs which to Arabs are the source of much curious political or local gossip, reproduced in various shapes around many a watch-fire; he has feasted and mourned with the people—in short, he has lived with them and as one of them. The result of such extensive experience by a shrewd and close observer is a deeply interesting and useful work which, besides having the piquancy and freshness of Eastern adventures, sheds a great deal of fresh light on the statements of Scripture.

The main object of the book—to illustrate a number of passages in the Bible by a reference to the scenery and customs of Syria—is carried out in the form of a diary of conversations during a tour through Palestine, in which the author acts as *cicerone* and his brother and travelling companion as Questioner-General. This plan is itself confusing, and the constant



transitions from descriptions of the actual journey to the illustration of Scriptural statements and incidents in his former travels render it occasionally extremely difficult to keep pace with the author. In future editions this inconvenience might perhaps, to some extent, be removed. At the same time a few ungrounded suppositions ought to be revised. Thus, more careful consideration would probably convince Dr. Thomson that the bread and salt of Arab hospitality can have no possible connexion with the bread and wine of the Lord's Supper, while a reference to Exodus xxviii. 35, will show that the golden bells round the hem of the priestly robe were intended to announce his movements; and could, therefore, not have been an imitation of the bell-shaped blossom of the pomegranate. But these are comparatively slight blemishes in a book which deserves and will secure a large class of readers.

Dr. Thomson adds his testimony to that of all intelligent travellers on the wretched state of the country. His estimate of the Arab character is vastly different from the romantic ideas of some sight-seers. Indeed, so long as these "universal liars and thieves" are virtually lords of the country every hope of progress he thinks is vain. A strong or even an energetic Government could easily chase that idle, filthy, and supremely selfish crew from the country. For, although the Arabs are the greatest boasters on the face of the globe, and sufficiently brave to indulge in unlimited shouts and gesticulations, or to strip women, children, and defenceless travellers, they are at bottom great cowards. Even their boasted hospitality with its rights is but a kind of "honour among thieves,"—a necessary piece of self-protection. As it is, they are rapidly desolating the country by a system of universal pillaging and violence, which is steadily driving the peaceful inhabitants towards the sea-shore. Like Gideon of old, they are often thankful to hide their grain in sequestered vineyards. At present, the noble plain of Esdraelon is undergoing the process of gradual depopulation; the splendid Valley of Jezreel, the natural highway from the East to the sea and to Egypt, and blessed with such abundant water-resources, lies entirely uncultivated; and not a palm-tree is to be seen in the Valley of Jericho, which, properly improved, would grow rice, cotton, sugar, indigo, and nearly every valuable product, and might itself support half a million of inhabitants. These are some of the elements of Dr. Thomson's pictures of the Arabs. The land suffers not, as is sometimes supposed, under a failure of the early, the middle, or the latter rains. This story must be ranked with the report of the paucity of cedars on Lebanon. Dr. Thomson himself counted no less than 443 (old and young) of these trees; the girth of the largest being more than 41, and the height of the highest about 100 feet. Some of the missionaries have computed the age of the most venerable of these patriarchs of the forest (from its annual concentric circles) at 3,500 years. Under a provident Government "Lebanon might again be covered with groves of this noble tree," and furnish timber enough for all the houses along the coast. Another cause of the prevailing misery in Palestine is said to be the multiplicity of its hostile tribes and sects. Not including Arabs, Syria numbers—as nearly as can be estimated—about 1,610,000 inhabitants, of which one-half are Moslems, about 200,000 Maronites, 150,000 Orthodox Greeks, 100,000 Druses, and 25,000 Jews. Damascus has a population of about 120,000, Beirut of nearly 50,000, and Jerusalem only of about 18,000. Concerning this mixed population, Dr. Thomson observes:—"There is no common

bond of union. Society has no continuous strata underlying it which can be opened and worked for the general benefit of all, but an endless number of dislocated fragments, faults, and dikes, by which the masses are tilted up in hopeless confusion, and lie at every conceivable angle of antagonism to each other."

From volumes replete with such interest it is difficult to select extracts. Here is an illustration of an incident in the history of David:

"I noticed at all the encampments which we passed that the sheikh's tent was distinguished from the rest by a tall spear stuck upright in the ground in front of it; and it is the custom when a party is out on an excursion for robbery or for war, that when they halt to rest, the spot where the chief reclines or sleeps is thus designated. So Saul, when he lay sleeping, had his spear stuck in the ground at his bolster, and Abner and the people lay round about him. The whole of that scene is eminently oriental and perfectly natural, even to the deep sleep into which all had fallen, so that David and Abishai could walk among them in safety. The Arabs sleep heavily, especially when fatigued. Often when travelling my muleteers and servants have resolved to watch by turns in places thought to be dangerous; but, in every instance, I soon found them fast asleep, and, generally, their slumbers were so profound, that I could not only walk among them without their waking, but might have stolen the very 'aba with which they were covered. Then, the cruse of water at Saul's head is in exact accordance with the customs of the people at this day. No one ventures to travel over these deserts without his cruse of water; and it is very common to place one at the 'bolster,' so that the owner can reach it during the night. \* \* Saul and his party lay in a shady valley, steeped in heavy sleep, after the fatigues of a hot day. The camp-ground of Sheikh Fareiz, in Wady Shukaiyif, is adapted in all respects to be the scene of the adventure. David, from above, marks the spot where the king slumbers, creeps cautiously down, and stands over his unconscious persecutor. Abishai asked permission to smite him . . . but David forbade him, and, taking the spear and cruse of water, ascended to the top of the hill afar off. \* \* What a strange sensation must have run through the camp as David's voice rang out those cutting taunts from the top of the hill! But David was perfectly safe; and there are thousands of ravines where the whole scene could be enacted, every word be heard, and yet the speaker be quite beyond the reach of his enemies."

Or take this illustration of New Testament history:—

"My experience in this region enables me to sympathize with the Disciples in this long night's contest with the wind. I spent a night in that Wady Shukaiyif, some three miles up it, to the left of us. The sun had scarcely set, when the wind began to rush down towards the lake, and it continued all night long with constantly increasing violence, so that when we reached the shore next morning the face of the lake was like a huge boiling caldron. The wind hurled down every Wady from the north-east and east with such fury that no efforts of rowers could have brought a boat to shore at any point along that coast. In a wind like that the Disciples must have been driven quite across to Gennesaret, as we know they were. To understand the causes of these sudden and violent tempests, we must remember that the lake lies low—600 feet lower than the ocean; that the vast and naked plateaus of the Taulem rise to a great height, spreading backward to the wilds of the Hauran, and upward to snowy Hermon; that the water-courses have cut out profound ravines and wild gorges, converging to the head of this lake, and that these act like gigantic funnels to draw down the cold winds from the mountains. \* \* And, moreover, those winds are not only violent, but they come down suddenly, and often when the sky is perfectly clear. I once went in to swim near the hot baths, and, before I was aware, a wind came rushing over the cliffs with such force that it was with great difficulty I could regain the shore."

In this pleasant style the author goes on, describing now the obsequies of Lady Stanhope—at which he performed the religious service—or a visit to the Cave of Adullam interspersing all with pleasing and useful remarks. To the scholar we would recommend a careful perusal of the grounds on which Dr. Thomson corrects Prof. Robinson's view of the site of Capernaum; and those on which he refutes the opinion of Mr. Stanley about the journey of Abraham on his return from the defeat of the Five Kings, and the place of his meeting with Melchizedek.

*Historical Revelations*—[*Révélation Historiques*]. A Reply to Lord Normanby's Work 'A Year of Revolution in Paris.' By Louis Blanc. (Brussels, Melins & Co.)

*The Republican Party and the Amnesty*—[*Le Parti Républicain, &c.*]. By Louis Blanc. (Brussels, Rozet.)

THAT vast monument of literature—the History of the French Revolution—seems as far as ever from completeness. Like the work of successive dynasties—like some pile projected by an ambition greater in imagination than in power, it is carried on by artist and artisan, by king and conspirator, by Caesar and Brutus, by time and fortune, by all that makes and unmakes nations, and though thousands of hands have been labouring at it for eighty years, the structure is still formless, a fragment, a pyramid whose base has crumbled into ruins before the fashion of the apex has been designed. The early encyclopædia, the allegories, the satirical logical systems, the leavened histories, the seditious sophisms, and bristling fables of the last century are all but forgotten, except by students. The bulk they helped to increase has been smoothly faced, so to speak, by the toil of inferior craftsmen,—they are buried under immensities of refinements and crudities; but, to this day, so far as the Babel Tower has been reared, there is still a broad and solid platform for another generation to build upon before the epic has been wrought to its final episode and crowning moral. The summit, at present, is purple-draped and gorgeous,—the eagles and the golden fascies adorn it—it is a tier of gun-metal, garlanded for festivities, though now and then bound in a belt of smoke and fire,—but, close under the very last course of marble masonry, laid by flattering hands, the independent historian is at work. M. Louis Blanc is there, engraving his tablets and fixing them in positions whence they may not be shaken, except by the hand which brings this mighty effort of the earth, emulous of eternity, to dust and ashes. M. Louis Blanc is a critic of the past and present. We may not adopt him as a prophet, though he deserves credence from all who believe in human destinies,—but he stands at the sources of French contemporary history—he knows and tells where the stream has been discoloured—he traces the flow of political equivocation—and, unlike the annalists of other days, and still more in contrast with the panegyrists of the Empire, he is the author of a just and fearless narrative, which no scrutiny may discredit. The book, issued in reply to Lord Normanby's degrading volume on the Paris Revolution of 1848, was originally written in English, and published in London; it now appears in Belgium,—but we must claim a re-translation, since so much is added, and that of an important character, that every serious reader, whether acquainted with the French language or not, ought to possess himself of the new details, otherwise, indeed, he commands only a limited survey of the events which led, in France, to

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The First Volume, though amplified by many interesting passages, refers to the earlier, and, we think, the less exciting incidents of the February Revolution. It is in the Second that M. Louis Blanc's fresh evidence takes us by surprise, and breaks up the shadows of the great Imperialistic plot, which overwhelmed Paris and France in a night. To explain the points in view we must travel to some extent over familiar ground. In March and April, 1848, the Republican Government experienced some tremors and alarms; false reports and invidious whispers were abroad; there was jealousy and there was ignorance to work upon; the Ministers were navigating a shallow and tortuous channel. Whether the helm might have been more wisely handled is a question not now to be discussed,—certainly, however, the chief embarrassments of the hour were those ingeniously and persistently created by reactionary parties of various shades. It was necessary, in aid of a particular scheme, which slowly comes into light, to create anxiety, to ridicule the Government, and to perplex the people with fear of change. For this purpose, neither a long-haired comet nor a blood-red eclipse was necessary. The fabulous portents of that day were,—that M. Ledru Rollin had been holding a little court at Chantilly, playing the Regent amid a bevy of ladies, and hunting deer in the park of Apremont; that he owed vast sums for jewelry; that Republican Bacchantes were swimming in oceans of champagne within the Ministerial bureaux; that Albert, the pretended workman, was a Monte-Christo of wealth; that Louis Blanc was a Lucullus. It is almost surprising that so judicial a refutation of these absurdities should have been thought necessary; but M. Louis Blanc writes in his new edition:

Let M. Bonaparte give, at Compiegne, entertainments, the magnificence of which is an insult to the manners of the nineteenth century; let him expend sums which even the insolence of Louis the Fourteenth would have hesitated to avow; let him revive, with his Court, the fashions of the time of Louis the Fifteenth; and let him publish, as the chief part of a day's official history, the account of a hunt—and what then?

However, the poison worked in the provinces and abroad. Then came the elections: Legitimist and Bonapartist circulars sprinkled the country; but the National Assembly represented to some extent the national feeling; the unfortunate popular invasion, so feebly misrepresented by Lord Normanby, took place, and the May Anniversary followed, with signs so encouraging to the reactionary sections, that they threw off the chief, but not the worst, part of their disguise. The war was now waged in the Assembly, and mainly against M. Louis Blanc, as the documents prove; but, so far, he stood his ground well, and was in high public favour when the figure from St. Helena crossed his path. M. de Lamartine opposed the amnesty to Louis Napoleon; M. Louis Blanc supported it, for had not Louis Napoleon been his friend, confidant, and sympathizer, and was not France inaugurating an epoch of generous morality, in which one citizen might repose trust in the sworn word of another? But, though free to come, the Prince came not; he waited in London, whether or not with an aim in view, disclosures to come may help us in guess.

The storm was now at hand; a fatal policy, for which no one man or party will by history be held responsible, drove the artizan classes into the streets. The national workshops, being abolished, were succeeded by a frenzy

of hunger—the worst shape and most terrible development. From this point the steps of two individuals are to be traced,—those of Cavaignac and those of the reigning Emperor of the French; for he, too, fought, though not in the flesh, upon those dreadful barricades! The statement may take away our breath, but M. Louis Blanc substantiates it. It is important to note that General Cavaignac, when ordered, as Minister at War, to occupy the Place du Panthéon, as a measure of precaution, neglected to do so. The explanation now offered runs as follows, and it implies a good deal:—

The first demand of troops was for the Luxembourg, the second for the Place du Panthéon; the first was to protect the seat of Government; the second to arrest the insurrection at its very point of departure. And what happened? Why, about half-past seven o'clock, finding the square free, more than two thousand workmen gathered there, with the purpose of marching thence to the Bastille, and there seeking companions in arms.

The inference will not be lost upon any reader. What ensues has a bearing still more direct:—

Could the June insurrection have been prevented, and the effusion of blood been avoided, by an enormous demonstration of military force, before a single barricade had been erected? The members of the Executive Commission believed so, but General Cavaignac could not be induced to see it.

Then followed, as a matter of course, ruptures and recriminations. General Cavaignac and the Executive Commission stood apart; the social tempest acquired fresh strength. Was it the General who plotted a move in advance for himself, or was there only an agent at work? These are problems boldly suggested by M. Louis Blanc; but he vindicates the honesty of the dead candidate for the Presidentship. That man, he says, was above all things a soldier, and could not endure to see the regular army baffled by a mob. But the Bonapartist writing on the wall was everywhere visible. There was a journal entitled *The Republican Napoleon*; there were wine-shop declaimers engaged to stimulate the hopes of the working classes; the perishing work, just then about to strike finally upon the barricades, was held up as a basis of the future; Louis Napoleon himself was openly avowed as a candidate for the colonelcy of the famous Twelfth Legion. A mason named Lahr, an avowed Bonapartist, being followed into a cabaret among his friends, loudly exclaimed, "Come, comrades, to the health of the Little One!" Pressed to explain, he added, "Yes, to the health of Louis Bonaparte, for it is time he came to our aid." Not many days afterwards General Brea fell, and Lahr was one of those condemned to death and executed for the murder! "Bread or Lead" was the popular cry. The barricades rose; all Paris heard the regular and irregular volleys; then came the dictatorship of Cavaignac, the ultimate struggle, and the "hurricane-eclipse." There was the customary interval of suspicions and debates, of martial law and social horror. M. Louis Blanc adds:—

Another element brought momentarily into relief by the insurrection of June was that of Bonapartism. In the month of June, no one in France knew M. Louis Bonaparte otherwise than as nephew of his uncle and author of two notorious follies. This element was half dead, in fact, when the Executive Commission revived it as an object of fear. The discussions in the Chamber concerning the elections brought him into public view; simple minds were excited; some old soldiers felt agitated; the name of the Emperor was pronounced; the song of Béranger was remembered. If any one doubts the efforts made by Bonapartism to pervert, for its own benefit, the insurrection of June, here is a fact which must dissipate every doubt, a fact not only

very curious and very important, but hitherto unknown. While the fighting was going forward in the streets, General Rapatel presented himself to the Government; the Assembly was then in Session; he held in his hand a letter which he desired to communicate to General Cavaignac. Cavaignac, deeply occupied by another conference, instructed Colonel Charras to attend to the affair. General Rapatel advanced and mistaking Colonel Charras, whom he had never seen, for General Cavaignac, who was unknown to him also, passed to him the letter he held in his hand. What follows is the exact sense, if not the precise language, of that letter.

#### To General Rapatel.

London, June 22, 1848.

General,—I am aware of your sentiments towards my family. If the events now in course of development turn out favourably, you are Minister at War.

NAPOLEON LOUIS BONAPARTE.

—Col. Charras trembled. "I must show this to General Cavaignac," said he to General Rapatel.—"What," replied Rapatel, "are you not General Cavaignac?"—"No," answered the Colonel; "but do not disquiet yourself about your mistake; doubtless he would himself have shown me this pretty little letter." General Rapatel was then introduced to General Cavaignac. Should they publish the strange missive? The question was discussed. The fear of enhancing, by such a procedure, the importance of Louis Bonaparte, and of thus designating him leader of the insurgents, prevailed; secrecy was decided upon. \* \* \* As to the letter addressed to General Rapatel, what became of it? Was it deposited among the papers referring to the events of June? Have they left it there? At all events, the men are still living, General Cavaignac and Rapatel except, who read it themselves; and since they are men of honour, whose testimony is even superior to that of documents, we may regard the incident I have described as an acquisition to history. General Lamoricière, Col. Charras, M. Bastide, and M. Hetzel, then Secretary-General to the Executive, are, among others, persons who knew of this letter. Not one of them will contradict me. Cut off from France as I am, I long omitted to speak of this remarkable incident; but I am now impelled to recommend it to public attention; and I know that, on several occasions, it was made the ground of deliberations between General Cavaignac and the individuals, who can bear witness to it, General Bedeau among others. But is this to imply that the June insurrection was a Bonapartist movement? Heaven forbid I should make an assertion which, of all the calumnies directed against the insurgents, would be the most black and the most ridiculous.

The meaning of M. Louis Blanc is obvious. The social fire-damp of Paris exploded, and while the conflagration raged Bonapartism sought to pluck a prize from the flames.

This remarkable work, we trust, will be retranslated, with its supplementary passages—perhaps even more interesting than any in the original volume—into the English language. It contains numerous revelations, in the true sense of the word, and of these every one is important to the history of our times.

'The Republican Party and the Amnesty' is a recapitulation, a protest, and a plea, vigorously written, with much supplementary matter bearing on the refusal of the chief French refugees to accept the condonations of the Empire.

#### FRENCH STORIES.

*René de Gavery.* By Alfred de Bréhat. (Paris, Hachette & Co.)—If M. de Bréhat should prove to be another Sue or Dumas, or even about such consummation is not foretold, so far as 'René de Gavery' warrants us in prophesying.—The hero is a showy, worn-out youth, who has got wrong with life,—who, betwixt debts, generous extravagance, sincere affection, misunderstood disappointment, and the covert but pertinacious revenge of a mortal enemy (a Portuguese commanding assassins at his beck), very nearly comes to a bad end—very



nearly escapes marrying the Angel that from the first sits, in all tales like these, to watch over, to forgive, to heal, and to reward the dear delightful *Scapegrace*. There are no new characters in this history to atone for the age of its invention. The scene passes principally at Trouville; but even the life of a Norman watering-place is, somehow, missed. The extravagance might be forgiven, but for the dullness.

*La Sabotière*. By Amédée Achard. (Paris, Hachette & Co.)—There is one intolerable situation in this novel, which affiliates it to France, as the land in which an effect in Art must be got somehow—no matter by what outrage on taste; and the incident referred to is gratuitous and intolerable—otherwise this is as true and touching a tale of peasant life, suffering and expiation as need be desired. Like Herr Auerbach's Tales, however (the capital "Barfussle" excepted), a gloom hangs over it, which is strange to those who know the laughing sky and the clear air of the Continent, as compared with the predominant rain and cold of our island, with its many fogs.—A cheerful tale of French or German peasant life is hardly known to us, by way of match with certain of our own Scotch and Irish folk-stories. It would be curious and instructive to consider whether such fact (if so it be) belongs to the subject or the artist. We might find perhaps, among other discoveries, that real participation in the hopes and fears of the hewers of wood and drawers of water, as distinguished from condescension, is more widely diffused here than there.—We might draw another deduction, that our authors have more humour than theirs. Meanwhile, having thrown out the question, as one worthy of speculation, we can commend 'La Sabotière' as a pathetic story of its kind; and comfort apprehensive persons, who shrink from scenes of domestic misery, by assuring them that the tragedy of the tale lies in its commencement—not its close.

*Perdita*. By \*\*\*\*\*. (Paris, Dusacq; London, Barthes & Lowell.)—We fancy that we have here to do with female authorship. Whether the six stars, however, that have written the book be masculine or feminine, they will hardly, we fear, find six readers to a star in England. The novel intends to be passionate, pious, Papistical. *Perdita* is a wicked woman of the Parisian world, who breaks the hearts of all manner of lovers out of pure mischief, just to see whether they will bleed or not. Her beginning in life was jilting a young and handsome man, in order that she might make a splendid match with an old duke, and thereby secure the power of amusing herself unmolested. The young and handsome man took to the cloister, and became a famous Dominican preacher, preached away most of the *dramatis personæ* of this novel from out of *Perdita's* net; and after circumventing her schemes, and establishing many virtuous persons in a solid and respectable state of happiness, wound up by a duet with this wicked (and now weary) Sin in woman's form—the pattern of which we all know by heart, and which (as the last scene of the opera 'La Favorita') goes far more trippingly off than as here served up in cold and tiresome prose. For a popular preacher Father d'Hastel is something of the dullest. But, indeed, throughout 'Perdita,' goodness may be known by its long sentences; and as a large part of the story is told in conversations, the reader will comprehend how glad we were to come to the end thereof.

#### OUR LIBRARY TABLE.

*The Marvellous Adventures and Rare Conceits of Master Tyll Outglasse, newly collected, chronicled and set forth in our English Tongue*. By Kenneth R. H. Mackenzie, and adorned with many most diverting and cunning Devices by Alfred Crowquill. (Triebner & Co.)—A book for the antiquary—for the satirist and the historian of satire—for the boy who reads for adventure's sake—for the grown person loving every fiction that has character in it, whether it be 'Gil Blas,' or 'Don Quixote,' or 'The Vicar of Wakefield,'—such a book as this is the ancient history of *Eulenspiegel*. It is here carefully translated, handsomely set forth, with a Pre-

face, and a selection of annotations not oppressively prolix, but instructive to those who have for the first time to make friendship with this quaint treasury of ancient manners.—Mr. Mackenzie has wisely exercised discretion over his share of the labour. The original black-letter *Eulenspiegel*, put together by Dr. Thomas Murner, contained adventures more gross than it would be well now to circulate. These are omitted, but with every new issue of *Eulenspiegel* (and here let us refer to the curious appendical bibliographical article) facetious doings of the knave were added by fresh hands, like so many more good stories to a jest-book,—so that here are one hundred and eleven tricks, in place of the first forty-eight out of which many had to be expurgated. Mr. Mackenzie's language is quaint, rare, and antique, without a tiresome stiffness. The book, as it stands, is a welcome piece of English reading, with hardly a dry or tasteless morsel in it. More qualified must be the language in which Alfred Crowquill's designs are to be characterized. How and where they just fall short of the right *Dürer*-esque humour it would not be easy to point out, but such, we think, must be felt as the fact, by all, especially, who are familiar with German book-illustration, whether ancient or modern.—Nevertheless, we fancy that few Christmas books will be put forth more peculiar and characteristic than this comely English version of the adventures of Tyll Owlglasse.

*School Geography*. By J. Clyde, LL.D. (Edinburgh, Constable & Co.)—We have been struck with the ability and value of this work, which is a great advance upon previous geographical manuals. With scarcely an exception, they are as dry and uninteresting as a dictionary, an almanac, or a volume of statistics. "In composing the present work, the author's object has been, not to dissect the several countries of the world, and then label their dead limbs, but to depict each country as made by God and modified by man, so that the relations between the country and its inhabitants, in other words, the present geographical life of the country, may plainly appear." We can cheerfully testify that the success of the execution is fully equal to the excellence of the aim. Almost for the first time, we have here met with a school geography that is quite a readable book, one that, being intended for advanced pupils, is well adapted to make them study the subject with a degree of interest they have never yet felt in it. Not only are there special chapters of great value upon physical geography, but a prominence is given throughout to this part of the subject, and the dependence of the other parts upon this is clearly and frequently pointed out. The account of each country is preceded by a table of the principal natural features on a plan superior to anything we have seen. Thus, instead of first a list of the capes, then the mountains, then the rivers, and so on, we have three lists, those on the right and left containing the capes, islands, bays, rivers, &c., on the east and west coasts respectively, and that in the centre, the interior mountains and lakes. Then follows an interesting account of the configuration, climate, produce, agriculture, manufactures, mining, and other pursuits, inland communication, and principal towns. A second division in smaller type contains topographical details of great value, with the towns arranged according to the river basins and coast lines. Supplementary matter, describing the races, language and literature, religion and government of the inhabitants, with historical information respecting both the country in general and particular places of memorable celebrity, constitutes the third and last division, which, though not perhaps strictly geographical in the old-fashioned sense, is, in our opinion, one of the best features of the work. We cannot conclude without expressing our great satisfaction with the numerous and admirable explanations of the origin of geographical names, which are generally passed over. Students preparing for the recently instituted University and Civil Service examinations will find this their best guide.

*History of the Struggle between the Popes and the Emperors*.—[*Histoire, &c.*] By C. De Chereir. 3 vols. (Barthes & Lowell.)—The period which M. Chereir discusses in these three able volumes is not

one of transient interest, embracing as it does the history of foreign domination in Italy, the growth of the Free Towns, and the conflict, both secular and ecclesiastical, of French and German partisans which for centuries disturbed, as it does still, the tranquillity of the world, on the pretext of liberty in Italy. The work is prefaced by an Introduction, which gives a clever and succinct account of Italian government from the coming of the Lombards to the time of Frederic Barbarossa.

*Judicial Remedies*. By F. Hallard. *Present State of the Longitude Question in Navigation*. By Prof. C. Piazzi Smyth. Two Lectures delivered before the Edinburgh Chamber of Commerce. (Printed for the Use of the Members.)—The two admirable Lectures reprinted in this little volume are prefaced by a statement, of local interest, detailing the origin and progress of the Edinburgh Royal Chamber of Commerce.

*Handbook of the National Association for the Promotion of Social Science*. By Mrs. William Fison. (Longman & Co.)—We lately noticed Mrs. Fison's Manual, setting forth the purposes, plans, and works of the British Association for the Advancement of Science. The present Handbook has been constructed upon a similar basis, with diligence, care and skill.

*The Thistle and the Rose; or, North and South*. (Glasgow, Murray & Son.)—Nearly seventy pages of national lamentation! And what about? Because we Southerners have a habit of saying and writing "English" instead of "British," thereby doing grievous injustice to Scotland! The smallest of small journals, among our contemporaries, are quoted to sustain the appeal, which is woefully ill written and very undignified. Absurdity may have its merit, like error, according to Voltaire; but this book is even too foolish to be funny.

*Stilicho; or, the Impending Fall of Rome: an Historical Tragedy*. By George Mallam. (Smith, Elder & Co.)—The author of 'Stilicho' gratefully dedicates "this first fruit" to "Miss J. R., in compliance with a prophetic request made years ago." It would not be unfair to expect from the sibyl some account of how the fruit tastes and the prophecy is fulfilled; but we suspect that this will be hardly needed by those who peruse the transcript of the first page of this 'Historical Tragedy.'—

ACT I. SCENE I.—The Roman Army's Encampment, a day's march from Constantinople.—STILICHO'S Tent.

EUCHERUS.—Enter to him MAXIMUS. (Both dressed in riding habits.)

Euch. Well, Maximus, and so you're come at last. You're always latest when I want you most.

I've been as restless as my horse outside;

More so, much more: I hate this waiting so.

Max. I'm sorry that you've had to wait, my lord.

We'll start at once?

Euch. No, no. It's not the ride

I want. I can take that at any time;

I want to have a chat, good Maximus:

I've no one here to talk to but yourself.

What is this news about?

Max. The news, my lord?

We venture to assert, that the above is a very fair sample from the entire volume of 232 pages.

*East and West, and other Poems*. By L. J. T. (J. Blackwood).—The contents of this volume, a series of gentle lucubrations on thoughtful and domestic themes, obviously written by one of a gentle and amiable spirit, bear a far closer resemblance to poetry than 'Stilicho,' still they do not wholly merit the designation given to them on their title-page. Some translations from the German are included. Surely 'Mignon's' song, and 'The Erl King' might now be left in their originality, if paraphrases there are yet to be.

The reprints continue to be of interest. The firm of Messrs. Adam & Charles Black and that of Messrs. Blackwood & Sons, of Edinburgh, has each commenced a reprint of standard novels. Messrs. Black have begun a new, handy and beautiful edition of Walter Scott, in which good type, good paper, neat binding, clever illustrations, and, we hope, regularity of issue, will combine to make a perfect book. The first volume contains 'Waverley.'—Messrs. Blackwood announce a republication of Sir E. B. Lytton's works of fiction, in forty volumes. They are to fall into four groups—the Humorous Novels ('Caxton' Novels), the Historical Romances, the Romances pure and simple, and the

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Novels of Life and Manners. The first volume contains part of 'The Caxtons.' Nothing could be better as to size, type, paper and general getting up. The Bulwer Novels will range on the same shelf with the Scott Novels; and appearing, as these two series will do, together, and in a mode tempting readers, old and young, to go through them once again for pleasure and profit, will inevitably lead to comparison of the genius, the invention, the worldly knowledge, and artistic skill of the great Scottish and English writers. When more of the volumes are before us, we may possibly be tempted to inquire into the characteristics of each, and to see how his peculiar excellencies result from peculiarities of national thought.—Messrs. Parker have reprinted two volumes of the Rev. C. Kingsley's 'Miscellanies.' We note among the contents a very good paper on 'Plays and Puritans,' and a very manly, terse article on 'Sir Walter Raleigh.' We wish Mr. Kingsley would devote his talents to a thorough vindication of Raleigh—such a work as Mr. Carlyle has done for Cromwell and Mr. Spedding is doing for Bacon. It would have to be done, in the first instance, through Raleigh himself. In what a state lie at present those glorious prose writings of his! We know how Cromwell admired, how Hampden studied, how Milton cherished those utterances of a wise brain and noble heart; but where can the modern reader lay his hand upon them? The 'Historie' has often been reprinted, as it well deserves. In that book Cromwell learned how to govern England. But the precious political writings—where are they? Some in Birch—edited on the sack-of-coals principle—pitched at the reader pell-mell—no inquiry into their dates, their history, their authenticity—some not even in printer's type! Yet these tracts are not only infinitely deep, subtle, practical, sagacious, rich in historical knowledge, beautiful with rare illustration; but they have had more influence on the course of English history than any other man's political writings whomsoever. What say you, Mr. Kingsley? Is not this true? Is it not to our loss that it is true?—Mr. Bohn has added to his 'Illustrated Library' *The Adventures of Gil Blas de Santillane*, translated from the French of Le Sage, by Tobias Smollett.—Messrs. Bradbury & Evans have issued a smaller edition of their great work on Ferns, under the title of *The Octavo Nature-Printed British Ferns, being Figures and Descriptions of the Species and Varieties of Ferns found in the United Kingdom*, by T. Moore, Nature-printed by Henry Bradbury.—Messrs. Hurst & Blackett have added to their 'Standard Library' *Sam Slick's Wise Saws and Modern Instances*.—Among translations we have before us—*Conferences upon Homoeopathy*, by Dr. Grauer, translated from the French by H. E. W. and C. A. C. C. (Leath & Ross).—In second editions we have the following:—Mr. R. Buxton's *Botanical Guide to the Flowering Plants within Eighteen Miles of Manchester* (Simpkin).—*The Doctrine of Holy Scripture respecting the Effects of Prayer*, by Herman Heinfetter (Heylin).—*Colloquial Portuguese*, by the Rev. J. D. D'Orsey (Longman).—*A Series of Tales for Children, from the German of Schmid*, by R. C. Hales (Simpkin).—We have a fourth edition of those humorous and admirable *Biglow Papers*, by James Russell Lowell, newly edited, with a Preface, by the Author of 'Tom Brown's School-Days' (Trübner), for which many thanks.—At the end of this paragraph we may announce *Zadkiel's Almanac* (Berger).—*Thorley's Farmer's Almanac*.—*Cassell's Illustrated Almanac*.—*Edinburgh University Calendar* (Constable).—*Sand's and Kenny's Melbourne Directory for 1859*.—Volume I. of *The Companion for Youth* (Kent).—No. 8. of the 'Historical Tales,' containing *The Convert of Massachusetts* (J. H. & J. Parker).—*Civil Service List* (Groombridge).—and No. 1. of *Notable Women*, containing some very foolish memoirs of Florence Nightingale 'The Soldier's Friend' (Dean).

## LIST OF NEW BOOKS.

American Stranger's Guide to London at Table, 4th edit. 12mo. 2s.  
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Autumn in Silesia, by Author of 'Travels in Bohemia,' 10s. 6d. cl.  
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## LOUIS SPOHR.

THERE are now very few of the famous German musicians, belonging to the great German period, left to depart.—Last week, at the moment of publication, the news of Dr. Spohr's death arrived: too late to admit of a character of so peculiar and distinguished a master being then traced.

Louis Spohr was born, not as the published biographies have announced in 1783, but—as a note communicated by himself to M. Parmentier, and by that gentleman printed some years ago in the *Gazette Musicale*, assures us—in 1784; and at Brunswick, not Seesen, as also has been erroneously stated.—There was little excitement or vicissitude in his life. He had few or no difficulties to struggle with. His father, a physician, perceiving that the boy possessed rare musical genius, had him well taught on the violin by one Maucourt. At twelve years of age he was proficient enough to play a *Concerto* at one of the Court concerts—at thirteen he was received into the Duke's Chapel—at fourteen, if we mistake not, he wrote his first Quartet, in which his peculiar style is already discernible—at eighteen he accompanied his second violin-master, Eck, on an artistic tour into Russia. About the year 1804–5 he was nominated chapel-master at Gotha; and soon after married his first wife, Dorothea Scheidler, then reputed to be the best harpist in Germany. It was while on a concert-tour with her in the south that he was induced to undertake the musical direction of the Theatre *An der Wien* at Vienna. For that theatre his 'Faust' was written about the year 1817, to be followed, at intervals, by 'Jessonda,' (which contains some of his best music), 'Zemire und Azor,' and some four or five other dramatic works. The above three operas keep the German stage. About 1823, after one or two other long journeys and changes of residence, he became chapel-master to the Electoral Court at Hesse-Cassel, which charge he resigned very lately. A second marriage is the only other event of Dr. Spohr's active and temperately prosperous life which need here be noted.

Active was Dr. Spohr beyond the generality of men. He was during many years the champion of

the violin in Germany;—and the career of a *virtuoso* and the ceaseless practice required by it were enough to occupy one man. To these were added the duties of a conductor; and, when in his prime, Dr. Spohr was a great orchestral conductor. Yet few men have been more voluminous, if we must not say fertile, as a composer than he. There is a large mass of violin-music by him,—Solos, *Concertos*, chamber-pieces in every form; classical or showy,—and besides these, some eight or nine Symphonies,—as many Overtures,—the three Oratorios we have heard in England—and numerous Sacred *Cantatas*.—When Dr. Spohr became an elderly man he began to pour out Pianoforte-Trios. In fact, the flow of production never ceased. It is understood to have been his daily habit to devote a certain number of hours to the desk; and from that desk nothing was sent forth unfinished. Yet, further, during a large part of his life, Dr. Spohr was justifiably regarded as the *Gamaliel* to whose feet every young German violin-player must needs repair. His method, in its simplicity, in its absence of everything crude, impure or tricky, made him a first-class professor. Genius and fire cannot be given, nor elegance communicated; but soundness of tone, steady command over bow and strings are only to be taught by those possessing them without admixture of flaw and freak. What Hummel was on the piano Dr. Spohr was on the violin—the best master of the best classical school.

His playing, we are assured by those who were familiar with it in its golden age, was unimpeachable,—dignified, graceful, pure, if less expressive than modern taste requires; and, if cold, so admirably measured as to convert coldness itself into an impressing power. He was singularly tall, and strongly built; of a stately presence,—a man whose demeanour inspired his audience with an idea of confidence and completeness. In England, for this reason, he was more popular as a player than in France; where they have been used to something more spasmodic or intimately theatrical. Even in the year 1843, when we heard Dr. Spohr perform, there was no mistaking the supremacy of a first-class master of his instrument. His playing of concert or chamber-music lives high and distinct among our musical recollections. There was nothing in it to enrapture; there was everything which can satisfy.

As a king and ruler among violin-players Dr. Spohr can never be forgotten, so long as the violin lasts;—neither as a special composer for his instrument. His *Concertos*,—in particular the '*Scena Drammatica*,'—his double Quartetts, his violin Duets (most difficult of all, owing to the simplicity of their form), are among the classics for the instrument, which belong to all time.—But after these are enumerated with due honour, we must pause—and change the key. When we begin to consider whereabouts the pedestal of Spohr will be among the great musical poets of Germany, whom the last hundred years produced (in strange coincidence with our era of Crabbe, and Scott, and Byron, and Shelley, and Moore, and Wordsworth, and Southey, and Coleridge,) we have less assurance; having seen how public delight in the mass of his music has been an evanescent thing,—and nowhere more signally so than in this country. It seems like writing the history of another world to recall the riot of excitement which the production of his 'Last Judgment' in England occasioned. Yet that Oratorio has not kept its ground; and every succeeding work of its writer produced here ('The Power of Sound' Symphony excepted) has added to the feeling of familiarity, indifference, with some, even a stronger sentiment.

It is worth while to examine why the spell of Dr. Spohr's style has so completely dissolved,—why within a quarter of a century enthusiasm in his works may be said to have died out,—why the world has come to feel that they are well-made and peculiar, but only acceptable at considerable intervals and in select portions.—The amount of melody in them is singularly small. Where is the tune by Dr. Spohr?—Then his mode of procedure, which, when it was unfamiliar, seemed so new, so delicate—an advance on what others had done in combination—becomes, on reiteration, intolerably

cloying. His interminable use of those finest modulations which can only be applied very rarely, or when varied by the nicest tact,† to unmarked phrases, amounts to manner, not to art; for art must work on thoughts, however limited be its way of working.—Curiously enough, Dr. Spohr seems earnestly to have wished to be what he never could be—fanciful. His opera-books were always chosen for the sake of some colour,—weird-German, or Hindoo, or (as in the case of 'Pietro von Abano') of Italian witchcraft, or Spanish humour.—His 'Faust' came before 'Der Freischütz.'—Latterly he wished his instrumental music, too, to be descriptive and mystical. He attempted to make it show *silence* and sound in all its varied incitements and associations.—'The Seasons,'—'The Destiny of Man from the Cradle to the Grave.'—No musician has been bolder in trying to fly at various romantic game than Dr. Spohr; yet such flight is almost always a failure.

Let some exceptions be cited. The minuet behind the scenes which opens 'Faust,'—the commencement of the overture to 'Der Burggeist,'—the entire first scene (not overture) of the lachrymose 'Jessonda,' a scene, so far as music can be, redolent of India, with its funeral piles of sandal-wood and its 'champak odours,'—the opening *allegro* to his Symphony, 'The Power of Sound,'—are each coloured by a distinct imagination. But, generally, the fancy proved a short inspiration. If the vocal music of Dr. Spohr do not live, such fact is easily explained. Neither his text, nor his executants, were studied by him vocally. The recitative in 'The Last Judgment,' 'Calvary,' and 'Babylon' (a sure test of musical truth), is disastrous in its unmeaning dullness. The voice is not so much written for as written *against*.—In choral writing he was habitually unsuccessful; the double quartets in 'The Last Judgment' making an exception. The scenic chorus in that Oratorio, as in 'Calvary,' is singularly poor,—in spite of the mystery thrown over its meagre vocal phrases by a peculiar instrumentation. A few Songs from Dr. Spohr's works will probably keep their place in concert-halls. Let us instance that of *Mephistopheles* (how incomparably sung by Lablache!), from 'Faust,'—and the great *soprano scena*, 'Si lo sento,' from the same opera—the romance from 'Zemire und Azor' (a second draft from the spring which yielded to Mozart his 'Voi che sapete'). There are also in 'Jessonda' the lovers' duett—a consummate example of Dr. Spohr at his best; and the *polacca* for the bass voice. The innumerable respectable, sickly musical pieces, which the same manner of working naturally led their writer to produce in all and every one of his works, cannot, should not, last. Their vogue has gone by.

As a writer for orchestra such opinion as the above expressed in regard to Dr. Spohr may be carried forward in respect to monotony of resource.—He could not, or would not, vary himself or consider effect.—His works are admirably scored; there is no fire, no surprise in them; only a rich, grand sound fully wrought out,—never out of the ear, and, inasmuch, satiating. The music of his last years, in which the pianoforte has to take part, may be characterized as *writing*, not creation. The well-known Sonata with wind instruments, a work of earlier days, stands out in high relief as a concert-piece likely to keep its place. The minuet there is one of its composer's few successes when vivacity was the humour attempted.

Thus much of the musician. Of the man two distinct characters could be written;—both true. Dr. Spohr's pupils, his friends of the Cassel circle, will agree in commemorating his industry and his kindness, the latter wearing a somewhat authoritative and old-fashioned dress. There can be no doubt of his having personally attracted much re-

† As an illustration of this, we may point to the music of M. Meyerbeer. He, too, is singularly chary in varying his devices of modulation,—almost always moving forward by the progression of the half-tone (how curious, if contrasted with the more frank and not more mechanical climax of the Italians!) But who was ever so adroit in varying his disguises as M. Meyerbeer is?—and his first phrases, be they even so familiar as they sometimes are, are almost always clear and easy to retain.—Not so those of Dr. Spohr; which are too often at once vague, rapid, and luscious.

spect and friendship.—Persons of the outer world, however, who met Dr. Spohr in general society or in contact with musicians over whom he had no personal influence, cannot but have been struck by self-occupation, amounting to a disregard of courtesy, which was not winning. He appeared interested in no concerns of Art, save his own. His knowledge of other people's music can hardly have been extensive. We were present when Beethoven's well-known *Andante* in F was played before him. "Good," said the tall and handsome patriarch, with an air of frigid patronage: "Whose music is that?"—For so old a man, and one so long connected with Court-service, Dr. Spohr's manner was singularly ungainly and dry, even to women.—Perhaps the qualities which tinged his behaviour gave, too, some of its peculiar colour to his music. But to end as we began, he was a great master belonging to a great period; one whose individuality of style gives him a place of his own. Throughout his long life, too, he was upright and honourable as a man, if not genial.—There is nothing to be forgiven by those who write his epitaph; wishing while they write that Young Germany would produce any men so direct, so self-relying, so distinct from their fellows as was Dr. Spohr.—His career, let it have been ever so much over-praised,—let it be now ever so unfairly criticized, was the career of a real German artist.

#### THE TOTAL ECLIPSE OF THE 18th JULY, 1860.

A Commission appointed by the French Academy of Sciences to draw up a Report, on the results of the scientific Expedition undertaken to observe the late total eclipse in Brazil, calls attention to the very important total eclipse which will occur in July next year, and will be visible in Spain and Algeria.

The celebrated Director of the Dorpat Observatory was the first to remark, that at the moment of obscurity four of the principal planets, Venus, Mercury, Jupiter and Saturn, will appear in the vicinity of the eclipsed Sun as a kind of rhomboidal figure: a phenomenon of such extraordinary rarity, that many centuries will elapse before its repetition. Indeed, no eclipse during the remaining portion of the nineteenth century will be at all comparable in interest to that of July in the coming year.

The Commission believe that at least forty astronomers, from France, England, Germany, Russia and Italy, will assemble in Spain or Africa to witness this eclipse; and, in anticipation of this great scientific gathering, the Commission, through the medium of M. Faye, publish the following, among other recommendations:—

To determine the errors in the lunar tables with great precision. To arrive with as great accuracy as possible at the figure of the Earth and Sun; and to observe those remarkable red protuberances generally seen in total eclipses. No eclipse can be more favourable for the study of these phenomena than that in July next.

Darkness will commence and terminate on the land, the localities being California and the shores of the Red Sea. Between these extreme points the eclipse will be visible in North America, from whence the Moon's shadow will pass across the Atlantic, and traverse Spain; total darkness including the following important towns in that country:—Oviedo, St. Vincent, Santander, Bilbao, Vittoria, Burgos, Pampeluna, Saragossa and Valencia. The line of totality will then cross the Mediterranean and enter Africa, passing across Algiers, Bezan, Tozer, Sockna, Sebba, Goddona and Mourzuk. Thus, although this remarkable eclipse will not be total in any part of the United Kingdom, it will be so in a large portion of Spain and accessible parts of Africa.

The Spanish Government is at present engaged upon the construction of a military survey of Spain; and it is hoped and expected that the triangulations laid down for this work will be, with the aid of telegraphic wires, of great use in observing geographical and astronomical phenomena in connexion with the eclipse.

Prince Napoleon, during his brief term of government in Algeria, established an observatory

at Algiers; and the excessive clearness of the atmosphere in that part of Africa will render Algiers and the vicinity a very favourable locality for observing the eclipse.

We may add, for the information of English amateur astronomers, who may not be able to observe this eclipse at any locality of total obscurity, that a partial eclipse will be visible at Greenwich: beginning, according to Greenwich mean time, at 1h. 38m., greatest phase at 2h. 48m., and ending at 3h. 53m.

#### APPLICATIONS OF SILICA.

The subject of the various applications of Silica is gradually assuming large dimensions, and whether in the form of "soluble glass," applied for the preservation of absorbent stones and cements, or as in the case of the manufactured siliceous stone now largely used, it must be regarded as one of the most important applications of science to practice at present before the public.

Mr. F. Ransome, of Ipswich, as our readers have seen in our reports of the Sectional proceedings, read a communication on the subject at the late Meeting of the British Association, and since then we have had opportunities of learning somewhat more about his several processes.

We have taken some trouble to inquire how far M. Kuhlmann's process for preserving stone by the simple application of the soluble silicate or "water-glass," on the surface of buildings already erected, is successful.

We hear that not only at the Houses of Parliament in this country, but that also in Paris, in those portions of the Louvre and Notre Dame which were experimented upon with the water-glass, the result has been inefficient and unsatisfactory. The hardening of the film by the action of the atmosphere, although a possible result if time and circumstances are favourable, has failed in practice, owing in part to the facility with which the water-glass or silicate is removed by the moisture.

Mr. Ransome's process consists in the application of a solution of muriate of lime, which immediately enters into combination with the silica of the water-glass, and forms silicate of lime—a perfectly tenacious, insoluble and indestructible substance, which completely fills up all the interstices and pores of the stone, &c., rendering it impermeable and non-absorbent.

The great desideratum, unquestionably, has been to find some means of rendering stone impermeable, without the introduction of oily or fatty matter; or, in other words, by means of some substance that cannot be decomposed or injured by exposure either to the oxygen of the air, or to any of those vapours so commonly mixed with the air in large cities or in manufacturing districts.

Mr. Ransome's idea, of fixing a coat of silicate of lime, by taking advantage of the double decomposition that takes place when chloride of calcium comes in contact with silicate of soda or potash, both dissolved in water, seems to have settled the question. The discovery has not had so long a test as may be considered desirable before pronouncing on its merits, there is reason to be satisfied so far as we have gone.

The comparison of those parts of the Houses of Parliament treated in this way, or the Baptist Chapel at Bloomsbury, or other buildings submitted to the process, with any of those specimens of stone treated either by M. Kuhlmann's or other process, will show any observer how much the advantage is in favour of the more scientific, and at the same time simple method.

We have often alluded to the progress made with this material, and find that our conviction of its value is strengthened as time goes on. It will be interesting to watch the application of the preserving process to the buildings in Paris and elsewhere, where the simple solution of the soluble glass has been found to fail; and we understand, that not only is this about to be done, but that M. Dumas has already lent the sanction of his great name to the soundness of the chemical question involved therein.

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DISCOVERY OF ANGLO-SAXON ANTIQUITIES.

DURING the past summer Mr. J. Y. Akerman, Secretary of the Society of Antiquaries, has been engaged on the excavation of more than 100 graves in the parish of Long Wittenham, near Abingdon, which appears to have been the site of a very extensive Anglo-Saxon cemetery.

He was originally induced to devote his vacation to this research by the fact that some years ago a skeleton of a man was discovered who had been interred with his sword, shield and spear. The result of his labours, which have been continued with scarce a day's intermission from the middle of July to the end of last week, has been entirely successful, and the large collection of very curious objects belonging to Anglo-Saxon times which he has brought home, and which are now at Somerset House awaiting their exhibition at the first meeting of the Society of Antiquaries, attest the zeal with which he has worked in the cause of early English antiquities.

Among the individual objects secured are a considerable number of urns in a brownish clay—in excellent preservation,—which have been used as receptacles for burnt bones,—several very perfect iron *unbones* or bosses of shields,—a great number of spears and knives—and one sword, in its wooden sheath, more than three feet in length. The blade of this sword is quite straight, broad and two-edged. The spears vary much in size, one being not less than eighteen inches long, while some, found in the graves of boys, are hardly longer than daggers. Of female ornaments or of objects of domestic use a great collection has been made, consisting chiefly of amber and glass beads, of hair-pins, of the wheels of spindles and of brooches, various in their forms and shapes, but generally perfect and uninjured. The skeletons themselves were mostly those of large and powerful men; some, indeed, of men who must have been giants in their days. Owing to the tenacity of the soil, every bone was found entire and unbroken. They were generally placed in rectangular graves, about three feet under the surface, and had most likely been further protected originally by *tumuli*: these, however, have long since been levelled by the plough and spade.

The chief interest attaching to these discoveries is the evidence they afford of an early settlement of an Anglo-Saxon population along these upper valleys of the Thames; no one looking at these remains can doubt that they are those of a people who lived and died in the same neighbourhood in which their skeletons have been discovered, and that it is not the relics of a battle-field upon which Mr. Akerman has fallen.

We are bound to add, that the owner of the soil, in this instance, has, with the greatest liberality, acceded to all Mr. Akerman's requests, and that the excavator himself has met with every assistance and kind co-operation from the inhabitants of the village of Long Wittenham, and especially from its excellent vicar, the Rev. J. C. Clutterbuck.

It is proposed to keep this collection together, and to place it, for future exhibition, in cases provided by the Society of Antiquaries, on whose account, and, in great measure, by whose support, these researches have been undertaken.

FOREIGN CORRESPONDENCE.

Naples, Oct. 1859.

The traveller who makes the round of the Bay of Naples runs over from Sorrento to Capri to visit its Blue Grotto, to admire its picturesque beauty, and to indulge in classic dreams amongst its far-famed ruins. They are all points of interest; and as one leaves Capri with a lingering glance it is difficult to persuade oneself that in that romantic spot an evil Government has managed to concentrate so great an amount of suffering and so many self-condemnatory facts. Your Correspondent from Naples has oftentimes alluded to the fact of an officer who was passing a portion of ten years of imprisonment and exile in that island; the authorities have now varied his place of punishment, and sent him to Baia, where he is making atonement for sins which have never been disclosed to him,

and enduring a punishment which no trial has ever justified or sentence confirmed. His place in the Island of the Syrens has now been recently occupied by thirty prisoners from Santa Maria Apparente, one of the agreeable establishments near Naples at the disposal of the police. The change has been agreeable for them, since it was from the walls of a prison, where they had been shut in for three years or more, to a residence in a beautiful island, though still a place of incarceration for them. The visitor who has this summer ascended its rocky heights will have often met these unfortunate persons who for so long a time had been familiarized with anxiety and misery. There are private gentlemen and professional men, judges and advocates; there are tradesmen and artisans ruined in their careers, and their families have followed many of them with young and delicate children, who with a precocity which misfortune has developed listen as eagerly to the political events of the day as grown-up men and women do. It has made my heart bleed to watch the careworn faces of infants almost whose earliest recollections of their fathers were formed within a prison. I might write a volume were I to recount the sufferings which these poor people have endured. "My married life," said the wife of one, "has passed in sorrow, for my husband has spent many years of it in confinement. My sight is so weak that I can scarcely see anything, and I attribute it to the months and years of weeping which I have spent, deprived of the father of my children." There is another person whose wife had left him, and whose children were placed in one of the so-called charitable institutions of the capital. It might be productive of vast benefit, might that huge establishment, called the "Seraglio," but which is the poor-house, at one extremity of the city. Its funds are very large, and afford a good picking to the Governor; but it is sufficient to look at the meagre faces and the red, weak eyes of the children there inclosed to be persuaded that disease and early death are sure to follow a residence within its walls. I saw the prisoner's children when they were restored to him after a separation of many months within that building,—they were no exception to the rule; and so a man who had been ruined by the police found himself an exile in Capri with a sickly family. I have taken two instances to describe the position of these poor people; and now for details. They had been arrested, most of them, so far back as January, 1856. Why? Heaven only knows, for the only answer to their questions has been, that it was by "Ordine superiore." Sufficient for the slaves of a despot. Three long years have passed away and they have pined within the walls of S. Maria Apparente, longing for a trial as a mercy, many for an accusation only,—something to relieve that hopeless silence which renders an explanation or justification impossible. Their guardians were as impassable as the stone walls; "Ordine superiore" has commanded it. And there they fretted and raved, and waited the issue of political events, and watched the results of royal births and birthdays; still no hope, no relief came to them. Not even a new reign brought mercy. Soon after the succession of Francis, however, great efforts—diplomatic efforts—were made in favour of these unhappy men, for it was revolting to all one's ideas of justice, to say nothing of humanity, that without cause assigned persons should be arbitrarily arrested and shut up for three years contrary to the written and boasted laws of the country. And the report got about at last that the young King had yielded to the intercessions of powerful mediators, and that in a short time the prisoners of S. Maria Apparente would be set at liberty. How far those hopes were realized we shall now see. At two o'clock in the morning of the 29th of July, this year, these persons, some of them gentlemen possessing property and education, others professional men, never accused and never tried, were handcuffed two and two, and then strung together like horses, and so led through the streets of Naples. Two gendarmes accompanied every couple. On arriving in the Arsenal a steamer was ready waiting for them, and being embarked away they steamed for the Island of Capri. Here they arrived at dawn of day, and were soon scattered about, seeking houses for themselves and their families. I have often been dis-

gusted at finding in this country that when interest comes in the way, patriotism and charity vanish; and the treatment which these men received was by no means calculated to change my opinion. "Every one for himself and God for us all!" was the motto of the islanders. The Government allowance to each exile whom it had done all it could to ruin was three *carlini*, or one shilling, a day. On this he was expected to keep up a house, and support and clothe his wife and family. Three times a day they were compelled to present themselves to an inspector of police, who was sent over to reside amongst them and guard them. At length this obligation was reduced to twice, in consequence of the extreme heat of the weather.

Now Capri is a delicious retreat in the summer, but even Paradise under the control of the Neapolitan police would become a hell. I say nothing of the repinings and heart-burnings which restrictions of any kind bring with them, but in this country there is something more, where everything is regulated by caprice,—where law exists, but is always violated,—and where a heedless word, or look, or a movement in some distant quarter, like a far-off tempest which produces a sudden ground-swell at your feet, may alter the position of the prisoner or the exile at any moment in the day. From time to time reports reached them that their liberation was near at hand, but they were a little deceived. At length, on the 4th inst., an inspector of police arrived with the joyful intelligence that twenty-one of the exiles was to go off to Naples. There was a happy excitement throughout the island; the prospect even of nominal liberty was delicious to men who had been shut up without cause for three years; then, Naples to the Neapolitans is the centre of the earth, the brightest flower of the creation, and to see it once more, walk through the bustling Toledo, or the shady avenues of the Villa Reale was like the realization of a bright dream. Stronger than all this, was the yearning to see friends from whom they had been separated so long and so cruelly. In Naples they arrived at 5 o'clock, and were shut up directly in the "carcello" of the Prefecture. Besides themselves, they found a number of those who had been "aggraviati" in the month of March. Here they remained until midnight, and some until the following day, that is to say, until they could procure bondsmen, and much longer they would have remained had it not been for "tips" to the subalterns, who up to the last moment extract the very heart's blood from their unfortunate victims. Nine of the party still remain in Capri, amongst whom is the son of an English clergyman, converted into that "mediocrity," a naturalized Neapolitan subject. How long their durance will continue no one can tell.

H.

OUR WEEKLY GOSSIP.

At the meeting of the Council of the Society of Arts, on Wednesday, it was announced that Dr. Lindley had consented to accept the office of Examiner in Botany for the Society's Examinations.

Mr. Thackeray is to bring out his magazine on New Year's Day. His plans are already laid down. He is not going, he says, to set the Thames on fire or regenerate society—only to do his best to please and amuse the town. He proposes to seek an audience of gentlemen and gentlewomen for his sermon, and to take care that all the matter to which he shall lend the sanction of his name and popularity shall be such as one gentleman might write and another may read. So far so good. Such a publication should have a humour and a place of its own. We wish Mr. Thackeray every success.

Mr. Macmillan's Magazine has anticipated the New Year, and has made its appearance under the careful generalship of Prof. Masson. It is a good opening number. A review of political affairs, from the philosophical rather than the partisan point of sight, three chapters of 'Tom Brown at Oxford,' 'Pen, Ink, and Paper,' by Prof. George Wilson, and Mr. Lushington's 'Italian Freedom,' are magazine articles high above the average in thought and style.



Mr. Rowland Hill, in his ceaseless efforts to improve the standing of officers of all grades employed in the General Post Office, has hit upon a good and practicable scheme for promoting amongst even the poorer classes of them the blessings of life insurance. His idea is to take the payment in the only form in which a poor man can ever pay it—monthly or weekly—and on the day when he receives his wages. A man with a wife and children to feed and clothe on a pound a week will never have money enough in hand to pay thirty-three or thirty-four shillings in a lump for a contingency in the clouds. But the same man may, by an effort of wise courage, lay down seven-pence halfpenny on a Saturday-night—a mug of beer—a treat in the sixpenny gallery of the play,—poorer for his abstinence; but richer by the feeling of generous and noble certainty that should he be suddenly struck down in the fight, as any of us may be any day, his wife, his child, will not be left to starve. Seven-pence halfpenny a week, and a hundred pounds at death—this is the line laid out for the young clerk of twenty beginning life at the Post Office under Rowland Hill.

Mr. Jukes gives a reading of the difficulty suggested in Mr. Wilson's communication of last week:—

"Dublin, Nov. 1.

"Will you allow me to suggest an explanation of the 'Gothic window,' described in your last number by Mr. Henry Wilson, as having been found in the New Red Sandstone near Liverpool. When thin beds of clay occur between beds of sandstone, the clay is not unfrequently found to be traversed by little narrow layers, or small ridges or veins of sandstone: always of a fine grain and close texture. When the clay is red the sandstone is frequently pale grey. In some cases, I believe, these sandstone veins were deposited as separate or branching ridges of very fine sand in the interval between the deposition of two of the excessively thin films of clay of which the clay bed was made up. In other cases sand may have been swept into the diverging cracks caused in the clay by desiccation,—and possibly other modes of formation might be suggested. I believe then that the 'quadrilateral mullion and tracery' described by Mr. Wilson was nothing more than an unusually large and regular example of these sandstone veins. The 'tooling' marks may have been either an original structure, a wavy deposition, or have been produced by subsequent pressure, or by contraction on consolidation. Mr. Wilson speaks of the foot-steps of the Labyrinthodon (formerly called Cheirotherium) having been found twelve years ago. Perhaps, if he wrote figures instead of words, this is a mere misprint for twenty-two. Mr. Cunningham first described the occurrence of these foot-steps at Stourton, near Liverpool, in the year 1835, and I was myself the bearer of lithographs illustrative of them from the Natural History Society of Liverpool to the Meeting of the British Association at Newcastle in that year.—I am, &c.

"J. BEETE JUKES."

On the same subject Mr. Archer says, among other things:—"I have not seen the Runcorn fossil; but I can assure Mr. Wilson and your readers that he could not have described much more accurately a dichotomous branch of the great fuoid plant, which was also discovered in the Stourton Quarry nearly twenty years ago by Mr. Cunningham; admirable specimens of which are in the museum of this institution, and of which some gigantic fragments still exist *in situ* at Stourton. The larger ramifications of this gigantic frond, which when discovered was at least forty feet in length, were beautifully marked on the surface with elliptical depressions, giving it somewhat of the appearance of *Lepidodendron elegans*, and I imagine accounting for the circumstance pointed out by Mr. Wilson, that the 'surface has the appearance of having been roughly tooled, as by the hands of some primitive mason.' If I am correct in my supposition that *primitive mason* was the Great Master-builder, and the appearance of the Runcorn fossil in the position in which it was discovered is not only remarkable, but is in exact accordance with the history of the marine deposit in which it is found. I trust this explanation

will not prevent Mr. Wilson and the owner of the quarry, Mr. Wright, from urging upon the quarrymen to preserve all such remains when they find them, as no strata are at present more barren in palæontological interest than the upper New Red Sandstone; and from indications lately perceived in that neighbourhood there is reason to hope that not only are there impressions of reptilian feet, but these also of gigantic birds, impressed in these rocks, besides numerous objects of smaller interest."

Mr. R. Griffith, B.A., Scholar of Wadham College, Oxford, Ireland University Scholar, has been appointed one of the Assistant-Masters of Wellington College.

A Yorkshire gentleman, roused by the note from Hampshire, writes to ask why there is no Archaeological Society for the great county of York! That shire, above most in England, not excepting Kent, abounds in objects of antiquarian and historical interest. "A Society combining archaeological inquiries with papers on family history, the descent of property and the publication of papers somewhat similar to those of the Chetham Society in Lancashire, would be eminently useful in collecting together facts for a good county history. I feel sure that a 'Thoresby Society,' with some such objects as these, would meet with warm support." So we should think. Why not try? There are a hundred eminent writers and antiquaries of this great shire who would at once come into such a scheme. Try.

The Temple Church is open every day, from ten o'clock till four. Divine Service is performed at this beautiful church on Sundays, at eleven and three.

The Shakspeare Sermons, referred to in an article on Camoens, about which a Birmingham reader inquires, were written by Barron Field, in Leigh Hunt's *Reflector*. They were reprinted in the *Drama, or Theatrical Pocket Magazine*.

Mr. Robert Cole writes:—

"52, Bolsover Street, Oct. 31.

"I ask to correct a statement in your review of the 'Life and Times of Samuel Crompton' by Mr. French, in the *Athenæum* of Saturday week. The passage to which I allude runs thus:—'Thus the art of spinning had gone on receiving progressive improvements, first of the fly-shuttle, made by Kay . . . then by the rollers patented by Paul, but really discovered by Wyatt, next by Arkwright's skill in adapting and adopting and improving on the schemes and inventions of others,' &c. The words I complain of are those underlined, for there is not a line throughout the book to support the claim on behalf of Wyatt. In proof of this, I cannot do better, perhaps, than quote the following passage from pp. 56 and 57 of Mr. French's work. 'In 1738 . . . a patent was obtained by Louis Paul for spinning wool and cotton by . . . rollers, a copy of this patent may be seen in Baines's 'History of the Cotton Trade.' That author proceeds with an elaborate argument to show that John Wyatt, and not Louis Paul, was the inventor of spinning by rollers. Into this argument it is unnecessary to enter; but it may be stated that it resulted in establishing the opinion that Paul obtained the patent either surreptitiously or by some collusive arrangement with the real inventor Wyatt. This opinion remained undisturbed until September 1853, when Robert Cole, F.S.A., read to the British Association, at the Leeds Meeting, a communication, entitled 'Some Account of Louis Paul and his Invention of the Machine for Spinning Cotton and Wool by Rollers, and his Claim to such Invention to the exclusion of John Wyatt,' proving very satisfactorily that Louis Paul was the original inventor of the method of spinning by rollers, and that John Wyatt, whose family have claimed the credit of the invention for him (he never appears to have made any such claim himself), had really little or nothing to do with the invention, though he certainly had a pecuniary interest in working it. I may add, that many years ago I communicated to Mr. Baines (now M.P. for Leeds) some of the proofs evidenced by my Paul MS., and encouraged by that gentleman I prepared and read my paper at the Leeds Meeting

of the British Association, last year. Mr. Baines considered I had thereby most fully shown that Paul was the real inventor, and not Wyatt, and he strongly urged its publication.—I am, &c.

"ROBERT COLE."

The discussion 'On the Advantages of the 44-inch Metre as a Measure of Length,' at Aberdeen, reminds us that we have, in Gunter's Surveying Chain, an admirable measure of length already decimalized, and which it might be advantageous to retain in the event of a decimal system of weights and measures being adopted. The link could be divided into tenths and hundredths; the furlong consists of ten chains, and, perhaps, it would be found advantageous to make the mile consist of ten furlongs, instead of eight, as at present, in which case the square mile would contain 1,000 acres instead of 640, as at present. The remeasurement of our great roads, which this change would entail, would be found advantageous to every one, excepting, perhaps, the post-boys. The new mile of 100 chains would differ but little from the Irish mile.

Mr. Clibborn corrects an error in his note on the Irish gold ornaments:—

"Dublin, Oct. 27.

"I find an error in my letter of the 7th of October, which you will please allow me to correct. It occurs in *Athen. No. 1669*, p. 533, col. 2, l. 33, where the word 'months' should be *years*. I do not know how I could have made so great a mistake, for I had before my mind at the time the circumstance of the continual supply of the things found near Athlone to the Dublin goldsmiths, &c., for so many years; during which so many people kept the secret of the circumstance of the find,—exactly in the same way that evidence relating to agrarian outrages is now so surely kept by the peasantry in all parts of Ireland. Yours, &c.,

"EDW. CLIBBORN."

A communication has been received in Berlin from the President of the Mexican Republic, stating that a marble statue of Humboldt, of the size of life, will be erected in the quadrangle of the School of Mines in Mexico.

The Emperor of Russia has approved and confirmed the statutes of a Society, lately organized in Russia, to afford pecuniary assistance to poor scientific and literary men and their families. The Society, which is said to be numerous, is maintained by annual subscriptions, donations, and the profits arising from concerts and theatrical performances.

This year's meeting of the Historical Commission of the Royal Academy of Sciences at Munich took place on the 29th of September and the 1st of October. Of non-resident members were present Dr. Jacob Grimm, Dr. J. Lappenberg, and Dr. W. Giesebrecht. Herr Leopold Ranke, as President, informed the meeting that King Maximilian besides the 15,000 florins of regular annual contribution, had granted an extra sum of 25,000 florins for the labours of the Commission. A Report then was given of the last year's works. Prof. Hegel had advanced the collection of the German Cities' Records so far, that printing might be begun in the spring of 1860. Another great work by Prof. von Sybel, an edition of the German "Reichstags" (Records), progresses also favourably. The record-offices of Munich have been examined for this purpose these last six months. This same work is now going on at Weimar, and in the course of the winter the offices at Dresden, Vienna, Turin, Milan and Venice will be examined. Of Prof. Ranke's 'Annals of the German Empire,' the printing has begun already. The Commission then proposed the works for the next year. Some of these are—a collection of German National Songs on Historical Subjects, by D. von Liliencron; publication of Documents and Records of the Hansa Days, by Lappenberg; a collection of German Songs on Historical Subjects, from the eleventh to the thirteenth century, by Prof. Grimm, as well as a continuation of the collection of German Proverbs; a periodical was then contemplated for 'Inquiries into German History,' and prize essays proposed. The first prize works are to be biographies of celebrated Germans; the second, biographies of distinguished Bavarians; the third,

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Mr. Pope Hennessy has a good right to this explanation:—

"Stafford Club, Oct. 20.

"Mr. Herbert Spencer has totally misunderstood the reference to Laplace's theory which I made at the late Meeting of the British Association. In his letter to you on Saturday he says, 'the fact that in advancing from the outermost to the innermost planets there is a progressive decrease in the angle made by the plane of the planetary orbit, and that of the Sun's equator, Mr. Hennessy considers a confirmation of the hypothesis of Laplace.' Mr. Spencer then refers me to an article of his in the *Westminster Review*, and he proceeds to say, 'In that article, along with the currently assigned evidences of the Nebular hypothesis, I have included some others which had not, so far as I am aware, been before noticed; and among them is this which Mr. Hennessy has set forth in his paper.' If Mr. Herbert Spencer will be good enough to read the report of my paper which appeared in the *Aberdeen Journals*, or the abstract which was published in the *Athenæum*, he will see, first, that I have not set forth in my paper the theory he attributes to me; and, secondly, that I have set forth a theory which is precisely the reverse of that which he published in the *Westminster Review*. In the abstract of my paper which you published, the point in question is thus touched on:—'The author considered that the fact that the orbits of the larger planets, Jupiter, Saturn, Uranus and Neptune are not more inclined would seem to confirm a surmise of Laplace, who, in his 'Exposition du Systeme du Monde,' speculates on the order in which the planets were thrown off from the Sun, and supposes that Jupiter, Saturn, &c. were thus formed long before Mercury, Venus, the Earth and Mars. If so, the oblateness of the Sun would in its condition at that time have tended more powerfully than in its subsequent or present state to keep the planets near the plane of its equator.' In advancing from the outermost planet (Neptune) to the innermost planets there is an *increase*, and not, as Mr. Spencer supposes, a decrease in the angle made by the plane of the planetary orbit. Adopting the solar equator of Dr. Böhm of Vienna, the inclination of the orbit of Neptune is 6°06; the inclination of Uranus, the planet next within Neptune, is 6°17. As to these calculations, I may add, that the merit of referring planetary orbits to the solar equator as a fundamental plane must be given to Mr. Thomas Carrick, of the Philosophical Society of Manchester, who noticed it two years before the publication of Mr. Spencer's article in the *Westminster Review*. Mr. Spencer's theory is, that the Nebular hypothesis is true because, *inter alia*, the orbits of the more remote planets are so greatly inclined to the plane of the Sun's equator. My theory is, that Laplace's surmise (not about the Nebular hypothesis, to which, in fact, I never alluded) as to the order in which the planets were formed, must be correct, from the fact that the orbits of the larger and more remote planets are not more inclined to the plane of the Sun's equator. Why Mr. Spencer should have fancied that two theories so dissimilar were identical I cannot imagine.—I am, &c. J. POPE HENNESSY."

ROYAL POLYTECHNIC INSTITUTION.—Patron—H. R. H. THE PRINCE CONSORT.—New Series of DISSOLVING VIEWS: CHINA and the CHINESE, with the DISASTROUS ATTACK on the FORTS of the TIENTSIN-HO. Lecture by MR. GEORGE BUCKLAND: MUSICAL VARIETIES, with Vocal Illustrations.—Illustrations of SCOTTISH BALLADS, by MR. A. FAIRBANK and the MESSRS. BENNETT.—Lecture by MR. E. V. GARDNER, on ARTIFICIAL LIGHT.—Lecture by MR. KING, the PHENOMENA of VISION.—Open daily, Twelve to Five; Evenings, Seven to Ten.

# SCIENCE

*The British Tortrices.* By S. J. Wilkinson. (Van Voorst).—The great barrier to an exhaustive study of the animals of the British Islands is its insects. Hence we find naturalists who are tolerably conversant with our Vertebrate animals, our Mollusca and Radiata, who scarcely know a single insect. On the other hand, the naturalist who ventures on the insect kingdom is irredeemably

committed to its study. A lifetime is quite insufficient to get through its various groups. He begins with the beetles, and there he sticks: he does not even become an entomologist; he is the student of a group, and is dubbed a coleopterist. Thus we have works devoted to his use, and a 'Coleopterist's Manual' to guide him in his studies. If he takes up butterflies and moths, the same affluence obstructs his progress. He becomes a lepidopterist, or a micro-lepidopterist; and only by this exclusive attention to a branch can he expect to aid in the development of the science of Entomology. The same is true of the other great groups of insects, of Diptera, Hymenoptera, Neuroptera, and the rest. Thus it is that the reputation of men who have spent a lifetime in the study of animal habits and forms, and made for themselves an undying fame, is scarcely known to the public at all. The amount of accurate observation, logical generalization, and scientific thought, expended on insects alone, is probably as great as that in all other departments of Zoology. Although its practical value may be thought less, it is, nevertheless, in this group of animals that some of the great laws of animal morphology have been most successfully worked out, whilst the hosts of those little creatures that dwell in our forests, live in our fields, become the pests of our houses, our beds, and our food, give a practical value to the knowledge of their habits, which cannot be claimed by animals of greater size, and which are more easily observed. The work before us is an illustration of the generally unappreciated labours of the entomologist. There is a little group of moths whose caterpillars swarm in our gardens, attack our beans and peas, and twist themselves curious homes in the leaves of our limes, laburnums, and other trees. These are the larvae of the "British Tortrices." Many of them have been figured and named, but no complete work descriptive of them existed, and Mr. Wilkinson has in this volume supplied the want. He has described, with great accuracy, from original specimens, three hundred species of these insects. As this has been done with the skill of a master, the work must take its place beside the great descriptive works devoted to other families of insects. To the reading public such a work presents no attractions. In passing from page to page it looks like a wearisome repetition of nearly the same forms; but let no one despise who cannot understand, for in these descriptions lies the very soul of zoological science. Without an accurate apprehension of individual forms, there could be no general law of form, and the great science of Morphology would cease to advance. Every now and then, however, amid the dreary waste of description, we get a pleasant peep into the entomologist's way of life. We find his favourite caterpillars feeding on the ferns of Wimbledon Common, the oaks of New Forest, the hawthorns of Epping Forest, the birches of the banks of Dee, or the heather of Scotch mountains. These "habitats" are suggestive of pleasant rambles amongst the forests, rivers and mountains of our island; and we cannot but feel that such pursuits must have an invigorating influence on the mind and body, in addition to their importance in contributing to the advancement of human knowledge.

*On the Classification and Geographical Distribution of the Mammalia.* By Richard Owen. (Parker & Son).—This work is the Lecture delivered by Prof. Owen as Reader's Lecturer in the University of Cambridge for the year 1859. It appears that Sir Robert Reade many years since made a bequest for the delivery of an annual lecture on the subject of natural history. It had, however, fallen into desuetude; and on the revival of this ancient foundation, the University of Cambridge, with great good taste and sound judgment, invited Prof. Owen to fill the vacant lectureship. The subject selected was well adapted for such a discourse. After giving a history of the classification of Mammalia from the time of Aristotle, he introduces his own beautiful system founded on the structure of the brain in these animals. The discourse concludes with some eloquent and appropriate remarks on the structure of man. The Appendix, containing remarks 'On the Gorilla,' and 'On the Extinction and Transmu-

tation of Species,' will be read at the present time, when the question of the nature of species is again being re-discussed, with much interest.

*Illustrated Index of British Shells.* By G. B. Sowerby. (Simpkin & Marshall).—In the arranging and naming of collections of natural-history objects there is no greater assistance than a series of good illustrations. This has been the object of Mr. Sowerby in the preparation of this work. He has given coloured illustrations of every species of British shell. The plates are supplied with an Index of the names of the species, with the more common synonyms, and their localities, with occasional remarks on their habits and structure. There is also a general account of the peculiarities of the structure of the genera. With this assistance any one who has studied any of the common introductions to Conchology will be enabled to use Mr. Sowerby's Index. The plates are carefully executed and coloured; and we do not know any work of its price that would be of more assistance to those engaged in the study and collection of British shells.

*The Rudiments of Botany, Structural and Physiological.* By Christopher Dresser. (Virtue).—This very modest title introduces in many respects one of the most complete works on structural botany in our language. Mr. Dresser is Lecturer on Botany, and Master of the Botanical Drawing-Classes in the Department of Science and Art of the Privy Council for Education. In this capacity he has felt the want of more copious illustrations than ordinary botanical manuals supply. He has accordingly endeavoured to supply this want, and has produced a work which, for completeness and beauty of illustration, has certainly no rival. The work is more particularly devoted to structure, and the physiological remarks are everywhere only secondary and incidental. It is written in the form of simple propositions easily comprehended by the student, and every detail of the structure of plants is copiously illustrated by original drawings, or by wood-cuts from works of acknowledged excellence. As the work is written for Art-students, it has been evidently the object of the author to divert his illustrations of the mere diagrammatic form which they assume in most works on botany, and in this, we think, he has to a large extent succeeded. To say that all the drawings are of equal excellence would be doing injustice to those which are executed with great truth and excellence; but the work, as a whole, stands alone in point of illustration, and must henceforth be the text-book of Art-students. We strongly recommend this book to artists, as the want of a knowledge of the real structure of plants is an acknowledged desideratum in the productions of many of our first artists. If they attended more to the laws of plant-life, we should not see their paintings so often disfigured by monstrous and impossible plants. They would learn here that the general effect of particular groups of plants is produced by their special forms, and that nothing but a knowledge of these forms can enable them to give the true expression of branches, foliage, and flowers in a picture.

## MEETINGS FOR THE ENSUING WEEK.

- Mon. Entomological, 8.
- Royal Academy, 8.—'On Anatomy,' by Prof. Partridge.
- British Architects, 8.
- Royal Institution, 2.—General Monthly.
- Tues. Syro-Egyptian, 7½.—'On Manetho's History,' by Dr. Jolovics.
- Zoological, 9.—'On Cold-Blooded Vertebrates,' by Dr. Günther.—'On a New Species of Barbel, from Western Africa,' by M. Verreaux.—'On New or Rare Species of Butterflies,' by Mr. Hewitson.—'On Birds Collected in Mexico,' by Mr. Selater.
- Institution of Civil Engineers, 8.—'On the Process of Raising the Bells in the Clock Tower at the New Palace, Westminster,' by Mr. James.
- THURS. Philological, 8.
- FRI. Astronomical, 8.

## FINE ARTS

*Architectura Numismatica; or, Architectural Medals of Classic Antiquity.* Illustrated, &c., by T. L. Donaldson, Ph.D., Architect. (Day & Son.)

For the first time, and in a complete and regular series, Prof. Donaldson has collected all the different buildings of antiquity which are to be found upon the coins and medals of Greece and Rome.



Such representations, restricted as they are to the reverses, have too frequently escaped attention. Mr. Donaldson now confines attention to them alone, and rejects all illustration of the customary Imperial profile. He does not even profess to arrange them chronologically; but, looking at buildings as buildings, he first—and would that a few more architects gave equal prominence to the consideration—classes them according to the several uses for which they were destined. We thus have all the temples or sacred edifices, funeral, commemorative, public, military and maritime constructions duly classed and kept together.

We at once recognize, as they come before us, traces of well-known localities and buildings, from the Acropolis and Parthenon of Athens to the Temples of Jupiter Olympius and Feretrius at Rome, with numerous triumphal arches, theatres, and aqueducts of later times. Mr. Donaldson had no object in confining himself to any individual coin in any one particular cabinet, and has wisely turned to account every additional point of information that could be gleaned as preservation chance to favour him. The ancients, in striking their medals, believed that they were commemorating the origin of erections that were to be for ever permanent, and therefore contented themselves with merely recording the distinctive features of a building, trusting, of course, to reality to supply the rest. They had, in fact, no object beyond identification. With these views, the relative proportion of parts and all niceties of detail were neglected; and in many cases, according to Prof. Donaldson's stated opinion, a part was made to stand for the whole, as we find with the Juno at Samos, where, instead of the whole temple, which was one of the largest in Asia Minor, being shown on the coin struck by Domitian, we find merely the statue of the goddess covered with a tabernacle or canopy of four Ionic columns. The Ephesian Diana, the Astarte at Byblos, and Mercury and Cybele, are all represented under similar circumstances. The attempt at linear perspective on some of these coins is not a little amusing, especially where, as at Pergamus and Ephesus, we find three or four temples grouped together. At Baalbec, plan, elevation and perspective, are gloriously jumbled together.

The view at the Temple of Venus at Eryx in Sicily, on a coin contemporary with Augustus, is remarkable as the only representation of a building to be found on the magnificent series of Sicilian coins. The most complete view extant of an ancient locality, although the views on a china plate are in no way inferior to it for graphic skill, is that of the Temple of Flavia Neapolis on Mount Gerizim in Syria. At the same time, it affords some singular parallels to the general view of the Acropolis at Athens. Coins, however, with pictorial effects attempted on them, are very rare, and, we find by the Professor's Introductory Plate, that even the fixed characteristics of the various orders of the buildings, such as cornices, mouldings and capitals, are treated in a systematic and purely conventional manner. Notwithstanding the modesty which accompanies his statements and quotations, we find in our author not only deep research, but high classical attainments; and the observations which he makes upon Neokor Temples, in elucidation of the word NEOKOPQN, which sometimes occurs in inscriptions, and but rarely in known authors, merit the attention of those to whom architecture has generally but small attraction. Most of the coins now existing with architectural features upon them date from the Roman Imperial times. The earliest in the series is one struck by King Antiochus the Eighth, about 140 years before the Christian era. It represents the Tomb of Sardanapalus at Anchiale, near Tarsus, a subject which, from the description given of it by Strabo, has always been a favourite one with scholars. Unfortunately, in the series we meet with no representation of the far-famed Mausoleum at Halicarnassus. Had the widowed Queen but vouchsafed a rough idea only of her grand monument on a medal or coin, how much idle speculation and controversy would have been saved! Caylus, De Quincy, Fergusson, Cockerell, Lloyd, Falkener, and Newton, would

have had no uncertainty as to the basis to start from; and above all, Londoners would have been spared the ridicule of Hawksmoor's *steppy* steeple of St. George's, Bloomsbury, erected professedly in imitation of this celebrated monument. When examining the Roman monuments, we are struck by the fact that Vitruvius never alludes to triumphal arches. They most probably date after his time. Perhaps the prettiest of all the combinations in this pleasant volume of coin, plan, restoration and view, is that of the Nymphæum of Alexander Severus. At first sight, it presents on the medal an inextricable mass of building and statuary. This, however, by aid of an old view by Du Perac and a quotation or two, resolves itself into a handsome edifice,—a magnificent public fountain,—using up, on their original site, the two well-known "trophies of Marius," which have so long decorated the ascent to the Capitol of Rome. We see, also, on the same pages, thanks to Nero's regard for numismatics, the general form of the Macellum, a public meat-market and slaughter-house, of which the circular part is still preserved in the round church of San Stefano Rotondo, and where, by a singular coincidence, the *butcheries* of the martyrs of the early Christian church are now depicted to an extent both ferocious and revolting. In no instances hardly can the differences between ancient and modern Art be more strikingly observed than in the architectural or scenic devices upon coins and commemorative medals of both periods. Among the ancients, with the few exceptions already alluded to, every feature was treated symbolically; among the moderns, on the contrary, everything becomes scenic, and rivals the most highly-finished views of painting on a flat surface. How far a little relief, *cleverly managed*, will convey effects of distance, we have all seen by copies from known pictures on plaster medallions. Swiss medals give the whole depth of the nave of a church, and a view beyond the porch. The works of Ghiberti *sculpture* elaborate landscapes with distant views, whilst the famous bas-reliefs on the German monument of Maximilian are no other than marble landscapes by Colin de Mechin, which render every possible gradation of distance of atmosphere, clouds of smoke, and boldness of foreground. Perhaps for a near approach to painting on a small scale, the medals of the French Revolution are the most perfect. There, without any comparative straining of projection, we have before us in minute reality those dreadful street scenes, 'The Return of the King,' 'A Procession in a public Place now destroyed,' and 'The Storming of the Bastille in 1789.' A similar medallion also sets forth in marvellous detail the mountain and column erected in the Champ de Mars, with crowds of people assembled around them, inscribed 'Le Peuple Français reconnaît l'Etre Suprême et l'Immortalité de l'Âme.' This extraordinary record is dated the 8th of June, 1794. Another turn of the wheel brought Bonaparte into the ascendancy, and we find of his time a series of medals commemorating public buildings in accordance with the ancient system, but with the additions of elaborate detail and a due regard to proportion. It is amusing to compare the dwarf and ill-formed representation of Trajan's Column on the Roman coin of his day (although the original is still the most perfect thing of its kind ever known), with Napoleon's version of the "Colonne de la Grande Armée" in the Place Vendôme, 1805. How far the founder of the present dynasty imitated ancient buildings may be seen by his Dalmatian medal of 1806, with the Temple of Jupiter at Spalatro upon it, according to Denon's restoration, in which he followed Adams's published design, and by the Temple of Augustus on the Istrian medal of the same year. The beautiful medal of the Arch Carroussel, in partial perspective, deserves all praise.

A curious mixture of allegory and fact among this series should not be overlooked. It is a medal of 1809, recording the passage of the Danube previous to the Battle of Wagram. On one side the river is personified in pure antique fashion, tearing a bridge to pieces with which he has been girded. There is something grand in his rage, but the whole effect is marred by a ridiculous little cannon,

accompanied by the Gallic eagle, being pointed at him on each side. On the reverse is a matter-of-fact representation of part of the army, in full regimentals, crossing a wonderfully small wooden bridge, whilst a female Victory hovering in the air is about to crown their standards. Roman proportion, ancient allegory, and French realities are thus united in the most striking manner.

A valuable continuation of Prof. Donaldson's undertaking might be carried on through the Middle Ages down to the first quarter of the present century. Papal and monastic seals would render views of extinct abbeys, shrines, and ecclesiastical council chambers, to a great extent. Even Oliver Cromwell sets the map of Great Britain and the interior of the House of Parliament on his great seal, whilst views of places in the Middle Ages, such as Florence, both during the conspiracy of the Pazzi, and whilst Savonarola exercised his influence, views of Pesaro under Sforza, Naples in 1481, and Rome under Paul the Third, Alberti's original intention for his Church at Rimini, and Malatesta's Fortress in the same locality, may be found upon Italian medallions, commencing with the chisel of Pisanello and Sperandio. The architectural taste of a particular time also deserves record, even if the purport of the building be no longer known, as the grand Temple on the reverse side of a fine medal of Sforza. A projected design for St. Peter's at Rome, with three *spires* to adorn it, is no small curiosity belonging to the time of Paul the Third. The Popes have also in their way contributed supplemental medals to those of antiquity, as may be instanced in the one struck by the last Pope Gregory, in 1835. It represents the Temple of Antoninus and Faustina, so well illustrated in its original form by Prof. Donaldson, newly restored, viewed sideways in long perspective and with the dome of a distant church gratuitously introduced as in far distance. What the ancients did by a type and by inscription, the moderns try to attain by local association and minuteness. Enough, however, may have been said to induce a wish for the extension of so interesting a subject on architectural and topographical grounds. The volume before us is handsome, and with the exception of the occasional oversight of proper names, well printed. The style of the illustrations is not altogether suited to the subject. Black shading against white only produces heaviness, and we miss for this especial purpose that delicacy of treatment which medals of that nature both require and admit. Light delicately-shaded outline would have had at least the effect of winning those over to the subject not hitherto prepared for it.

**FINE-ART GOSSIP.**—Next Wednesday week the thirty-eight Academicians are called together to make themselves forty. Two out of the twenty Associates will be voted into the seats of Leslie and Smirke; after which operation the Academicians will have to select two gentlemen to fill the vacant places in the Associate-ship, from—as is supposed—the whole body of English painters, sculptors and architects—but in truth from an exceedingly small list of these. Readers generally suppose that the thousand or twelve hundred English artists are always standing at the door of the Royal Academy, waiting to be let in. They will probably be very much surprised to hear that out of this cloud of gentlemen only forty-two in all—and these not of the best—are on the books as aspirants for admission. We give the list, as a curious gloss to the Academy:—*Painters*—Messrs. R. Ansell, M. Claxton, A. Corbould, J. Cross, J. Danby, W. C. T. Dobson, W. B. Ford, H. Graves, G. E. Hering, G. E. Hicks, A. Johnston, W. D. Kennedy, G. Lance, H. Le Jeune, D. Macnee, J. Meadows, G. W. Mote, R. Norbury, J. W. Oakes, H. O'Neil, H. W. Phillips, H. H. Pickersgill, S. Pearce, A. Schoefft, A. Solomon, J. Stewart, W. C. Thomas, G. H. Thomas, P. M. Villam, H. T. Wells and H. B. Willis. *Sculptors*—Messrs. G. G. Adams, T. Earle, W. Theed, J. Thomas, T. Thornycroft and W. F. Woodington. *Architect*—Mr. E. Falkener. *Engravers*—Messrs. H. Lemon, J. Stephenson, J. H. Watt and R. Wallis. This

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list is not only poor in numbers, but in names. Among painters, why are Messrs. Faed, Hunt and Clarke absent? Among sculptors, where are Messrs. Durham, Noble and Lough? Among architects, why is not Mr. Barry a candidate? Do these gentlemen reject the Academy?

The Committee of the Liverpool Society of Fine Arts has awarded the Society's prize of 100*l.* to Mr. Hart, R.A., for his picture of 'The Captivity of Ecelino, Tyrant of Padua.' Before doing so, the ballot-box containing the recommendations of the annual subscribers was opened, when it appeared that their preference was for the following works:—No. 133, 'The Morning after St. Bartholomew,' J. Herring; No. 174, 'Sunday in the Backwoods,' T. Fae'd; No. 269, 'Charles the Fifth at Yuste,' R. Elmore, R.A.; No. 375, 'The Captivity of Ecelino,' S. A. Hart, R.A.; No. 403, 'A Norwegian Fiord,' A. Leu, No. 752, 'Cupid captured by Venus,' G. Fontana. The highest votes were for Nos. 174 and 375, the preference for which was equal; No. 269 coming next. The Committee had to decide between Mr. Hart and Mr. Fae'd. The sales were unusually great, nearly 2,800*l.* being already realized, of which about 1,500*l.* have been spent on the works of English artists. It is anticipated that a larger amount will be realized before the close of the Exhibition.

The Abbé Moigno exhibited, at Aberdeen, a collection of photographs in charcoal and metallic powder, and also some photographic enamels. Some specimens produced by the same process have been presented for exhibition at the South Kensington Museum by Dr. Lyon Playfair. The charcoal photographs are produced by exposing gelatine and bi-chromate of potash to the action of light, and then exposing the surface to steam. The moisture softens the parts exposed to the light, so that when charcoal or any other substance in impalpable powder is sifted over the picture, it adheres to the softened parts of the picture. By the same process enamels may be produced direct from the camera, or otherwise, by sifting a metallic oxide over the gelatine on the enamel plate, and then heating in the furnace. These specimens are also accompanied by a series of calotype engravings, which have been taken from plates produced by etching in with acids after exposing the plates to the camera. These plates have been untouched by the graver, and exhibit the finest effects of light and shade.

In a search for archaeological remains which took place a few days since at Row-Down Hill, Boxmoor, Herts, a quantity of ancient pottery was found, particularly a tazza, or vase, containing a considerable number of gold and silver coins of the period of the Roman Emperors; but the most important portion of the discovery consisted of about thirty rare and early specimens of British coinage in gold in a remarkably fine state of preservation. The eminence where this valuable find was made, formed, during the Roman occupation of Britain, a military station, and arrow and spear heads, as well as coins and broken pottery, have frequently been picked up on superficial examination; and at the residence of Dr. Thomas Davis in the adjacent village of Bovingdon, which was built on the site of a Roman villa, a large number of ancient articles, and a tessellated pavement composed of tiles of varied and brilliant colours, have been at different times accidentally brought to light, inducing a belief that many relics of a bygone period were buried about the place. The attention of a gentleman interested in antiquarian research having been attracted to the locality, he has with the sanction of the Hon. G. Rider, whose property adjoins the spot, commenced a more extensive investigation, adopting a systematic plan of excavation of the surrounding neighbourhood; and this interesting discovery of British coins, which by reason of their scarcity are eagerly sought for by amateurs, has already rewarded his exertions in the cause of numismatic science.

The jewel-box of an Egyptian queen, which M. Mariette has found in one of the Kings' tombs in Egypt, is much admired at Paris. Nor can the most elaborate workmanship of the present day surpass that of this jewelry, which is exquisite in design and execution. Especially fine is a little

gold crown, a thick gold chain, six feet long, and a beautifully chiselled gold plate with a male portrait, perhaps that of the king.

## MUSIC AND THE DRAMA

**ROYAL ENGLISH OPERA, COVENT GARDEN.**—Under the Management of Miss Louisa Pyne and Mr. W. Harrison.—Monday and Saturday, November 7 and 12, the **TROVATORE**, Messrs. Henry Haigh, Santley, Walworth, Lyall; Misses Parpera, and Pilling.—Tuesday and Thursday, **SATANELLA**, Messrs. W. Harrison, Santley, H. Corri, St. Albyn; Miss F. Cruise, Pilling, and Miss Louisa Pyne.—Wednesday and Saturday, **DINORAH**, Messrs. W. Harrison, Santley, and Miss Louisa Pyne.—New Ballet, **LA FIANCÉE**, *Ensemble*.

Ballet, LA FIA, CEE, Every Evening.  
Private Boxes, 4l. 4s.; 3l. 3s.; 2l. 12s. 6d.; 1l. 5s.; 1l. 1s. Stalls,  
7s.; Dress Circles, 5s.; Amphitheatre Stalls, 3s.; Pit, 2s. 6d.;  
Amphitheatre, 1s.

**Public Notice.**—The Management respectfully solicit attention to the increased accommodation provided for their Patrons frequenting the Pitt additional door will be opened under the Grand Piazza, in order to afford the nightly increasing numbers an easy method of ingress or egress. This, coupled with the internal accommodation already provided, of cushioned, armed seats, with elastic backs, will, it is hoped, render the visitors honouring the Royal English Opera fully satisfied of the increasing anxiety to study their comfort and convenience.—No charge for booking. Commence at Eight.

**THE AMATEUR MUSICAL SOCIETY.**—Conductor, Mr. HENRY LESLIE.—THE CONCERTS of the forthcoming season will be held at the HANOVER SQUARE ROOMS, and will take place on MONDAYS, Nov. 23 and Dec. 12, 1859; March 5 and 19, April 2, 16, and 30, and May 14, 1860. The First Rehearsal will take place on Friday, Nov. 25. Subscriptions received by R. Ollivier, 19, Old Bond Street. STANLEY LUCAS, Hon. Sec.

MR. HENRY LESLIE'S CHOIR, St. MARTIN'S HALL.—The ensuing Season will consist of a Series of SIX CONCERTS, the first of which will be given in December. Subscription to the Numbered Stalls, entitling the Subscriber to the same Seat for the Series of Concerts, 1*l*. 1*s*.; Subscription to the Unreserved Seats, 6*s*. 6*d*. Subscribers' names received by Messrs. Addison, HOLLIER, and LUCAS, 210, Regent Street, where a plan of the Hall may be seen. Cheques, or Post-Office Orders, to be made payable to STANLEY LUCAS, Hon. Sec.

PRINCESS'S.—The 'Noces Venétiennes' of M. Sôjour has furnished to Mr. Falconer the basis of a new play, in three acts, called 'The Master-Passion'; or, the Outlaws of the Adriatic,' which was produced on Wednesday. The sub-title might lead to the expectation that something like 'The Brides of Venice' was intended; but the resemblance is slight, though an abduction of females does take place by the Uscoques, or bandits, of whom the hero becomes the chief. The latter is one *Galièno Falièro* (Mr. George Melville), a descendant of the old Marino whose portrait is veiled in the Hall of St. Mark's. Having, like his ancestors, done the state some service, he pleads his merits to have the disgrace removed; but the chief of the Ten, *Giovanni Orsèolo* (Mr. Ryder), opposes him, and so the indignant young general retires from the service of his country, and is ultimately induced to head the Outlaws of the Adriatic. One *Morossina* (Mrs. Charles Young), an agent in the employment of Orsèolo, links herself on to his fortunes, for the purpose of betraying him, but conceives for him a strong passion, "the master-passion." Ultimately, she would save him, too, when occasion arrives; and stands herself in peril of torture. Young Galièno returns her love, notwithstanding his previous attachment to *Olympia Orsèolo* (Miss Carlotta Leclercq), the daughter of his great enemy. This lady comes personally into competition with Morossina, as one of the prizes of a marauding expedition; and thus both plead their respective causes, while the hero stands, like Hercules in the fable, between two antagonistic attractions. In the third act, Galièno, disposed to return to his country's service, ventures into the presence of the Chief of the Ten, and there meets with Morossina, who defies the torture for his sake. Again he is inclined to trust her; but, finding that she has acted as spy upon him, is sorely perplexed. His life is spared until the morrow, at the prayer of Olympia. During this interval, the "master-passion" comes into play. The father, full of revenge against the Falièri, cannot consent without violent reluctance to unite Olympia's hand with Galièno's,—in the struggle, in fact, he dies.

This melo-drama, which, however, is in blank verse, was magnificently placed on the boards; and, aided by good scenery and some excellent ballet-accessories supplied by Mr. Oscar Byrne, was in many of its scenes successful. But, unfortunately, the last was unskillfully constructed, and brought on the piece the decided wrath of a numerous audience. Nevertheless, when the requisite alterations are made, it may prove successful, particularly as a spectacle. It is also well acted. The ladies, Miss Leclerc and Mrs. C. Young,

exerted themselves both with grace and force; and Mr. Melville, Mr. Ryder, and Mr. Graham acted with picturesque effect. We have said that the piece is written in blank verse, but, we regret to add, the verse is not well managed. Inflation and inversion are both serious faults in a drama like the present.

MUSICAL AND DRAMATIC GOSSIP.—That there is already no lack of music in London will be owned after a few of the entertainments, "near and far," have been specified.—There was another Bishop Concert at the *Crystal Palace* on Saturday last,—another tribute to a real reputation, the monetary importance of which should not be lost on rising composers!—Then there is opera in English at two of the theatres "down east,"—in one headed by Mr. Sims Reeves; in the other with Madame Lancia for *prima donna*. Further, we have had 'Dinorah' in the fifth week of its run at Covent Garden, — and with the nightly Canterbury Hall version, hard by Astley's; together with the music of Signor Verdi's 'Macbeth,' which is still extant there.—Signor Verdi's 'Macbeth' is at the Saville Hall, and his 'Traviata' and 'Ernani' at the Raglan Hall:—signs of popularity in no respect deciding his value as a composer, but not to be overlooked historically.—What an amount of scattered material and disjointed interest, all tending in the same direction, does this indicate!—Yet the winter musical season can hardly be said to have set in. The next fortnight will make another world busy. The *Popular Monday Concerts* at the *St. James's Hall* are to begin with a Beethoven selection; for which MM. Wieniawski, Halle, and Signor Piatti are announced as players, and Madame Lemmens and Herr Reichardt to sing.—In the same week Mr. Hullah will resume his Concerts with 'Alexander's Feast' and Dr. Bennett's 'May Queen.' And a few days later, Mr. H. Leslie will take his amateurs in hand. There would seem, in short, a place and a public for everything—even at this dark and stormy time of year—in London; but the cry of every one concerned in helping the public by leading it should be, not "*Reiteration*," but "*Variety*."

Among other coming winter entertainments, we are told of a performance of Mr. H. Leslie's 'Immanuel,' which is take to place at Cambridge. We understand, too, that "The Vocal Association" intends, during its coming season, to present Mr. C. Horsley's 'Gideon.' This is as it should be.

A gentleman, a delicate scholar, the friend of men of letters and poets, belonging to the past generation, passed away the other day from the world of musical activity so quietly that, at the time of his decease, the fact was not noted.—But the *Athenæum* must say its word of cordial and respectful farewell to Mr. E. Holmes, the writer of 'A Ramble among the Musicians in Germany,'—of the one English 'Life of Mozart' worth having which we yet possess,—and of much periodical criticism. As a musician, his knowledge was deep, if somewhat prejudiced. He had incoherent passions for particular composers, in whom he could see no fault. There was no keener lover of Bach than he; and yet the other day he was engaged in the recommendation of M. Berlioz just as fervidly;—owning no shortcomings, admitting no defects. But there was nothing about this amiable man which bore out the adage which says that the blind lover must be a hater—bitter in proportion to the blindness of his love. As a critic, Mr. Holmes more willingly lent himself to praise than to blame. This gave that tone of panegyric to the 'Life of Mozart' which, to our thinking, in some measure impairs its value. His German tour is a cheerful, charming book, which should not be forgotten.

A monument to Sir H. R. Bishop, erected by the exertions of the leading members of the Sacred Harmonic Society, has just been placed in the cemetery at Finchley.

The centenary performance of 'The Messiah,' for the benefit of Mercer's Hospital in Dublin, took place on Thursday week; at which Madame Lind-Goldschmidt sang gratuitously.

Letters from Paris bemoan the plight of the Italian Opera there as disastrous beyond precedent. Signor Graziani, being only a voice, has appeared

in the dramatic part of *Rigoletto*,—together with Madame Dottini as heroine, and Madame Alboni as the courtesan. The unfitness of all three for their several occupations must strike every one (no scandal against Madame Alboni's admirable qualities as a vocalist).—A recent execution of 'Sémiramide,' with M. Merly as *Assur*, by way of novelty, is described to us as even more melancholy to those who rate Signor Rossini higher than Signor Verdi, and who are proportionately distressed at inefficiency in the execution of his music.

—Madame da Grua appears to be making a sensation at St. Petersburg; and (wishing well to vocal taste all the world over, we are happy to add) Signor Mongini is *not*.—Madame Lafon, late of the *Grand Opéra* at Paris, is said to keep her ground at Vienna.

Madame Roger de Beauvoir is dead. She will be regretted as Mlle. Doze,—an actress of great promise, who came out under the wing of Mlle. Mars.—She may be recollected as having, since an ill-starred marriage, written plays and a drawing-room opera or two — a species of composition which has taken its place in the world of French music and society.

A dissection of the method of M. Galin-Chevé, for training musicians, which appears in this week's *Gazette Musicale*, cannot be passed over,—inasmuch as it is virtually coincident with what has been said again and again in this journal, and inasmuch as M. Chevé has laid himself open to severe anatomy by his assaults on other professors, set up by him as rivals.—The method of teaching music by substituting arithmetical figures for signs and notes, must be a failure because of its want of variety. Signor Costa would be puzzled to read a score from a logarithmic table, with its multiplicity of tiny points added, in order to make 2 in the tenor clef, another 2 in the bass one, and its punctuations, in place of the varied signs of character and rest and pause which have grown into acceptance, even (and this "even" would be very odd) supposing all extant scores were to be annihilated,—even supposing all music imprinted logarithmically. But the promoters of the multiplication-table, in place of the accepted alphabet, do not profess any such intention. "Give us our way," they say, "and it will help us to learn yours"—strange method of learning, which demands an additional nomenclature to be embraced and got rid of ere the understanding of the world's stock of music is to be reached! For suppose the singer of

1. 2. 3. 4. 5 : 6—7 · | · · 8— should take a fancy to study his vocal part from a score (and singers are sometimes rash enough to attempt such enterprises), in what stead will his numerals and his dots stand him?—Whatever immediate result can be got, in regard to certain prepared exercises, the final conclusion of all such empirical methods, which could only finally succeed by upturning and destruction of the past, is lame, impotent, and as such to be discouraged.—Discovery enriches; does not annihilate. A wheel was a wheel ere ever steam began, though steam and mechanical invention have taught the wheel to revolve more swiftly and surely.

The new theatrical work by M. von Flotow, mentioned some while since, proves not to be an opera founded on the 'Winter's Tale,' arranged by Herr Dingelstedt, as we fancied, but merely scenic music to Shakespeare's drama, which the poet has translated and put on the German stage.—At the Brussels Schiller-Festival, the music of which is to be directed by Herr Kufferath, the characteristic feature will be Mendelssohn's *Cantata*, 'The Sons of Art,' to words by the great poet.—Handel's 'Bethel' figures in the Cologne winter bill of musical fare, to be "newly instrumented,"—say the papers.

A string of American items shall tell the story of music and drama in the Land of Promise, in American words. We have the following from the *New York Musical Review*:—"The Walton (N.Y.) Musical Association have performed 'The Hay-makers,' to the great delight of a large audience.—Miss Brainerd, 'prima donna from the New-York Academy of Music,' has given a concert in Geneva, N.Y., assisted by Mr. H. M. Rogers and Mr. Clare W. Beames, 'formerly manager of the Italian Opera.' Mr. Rogers's voice is spoken of 'as being of remarkable compass on the highest scale.' (1)

—The Continental Vocalists have sung at King-

ston, N.Y., and one editor 'was lifted up to such a paradise of enjoyment as is far beyond his ability to describe.' Mr. Marsh, with a *troupe* of one hundred young Misses, has performed the 'Operata of the Seasons,' at Hallowell, Me. The City Hall was crowded, and the audience highly pleased.—In the same number of the same journal is an account of modern English musicians, including William Balfe, James Barnett, and other mythical persons, and winding up with "the Nestor of English composers," who, we are assured, "is Bishop."—From other papers, we gather information a trifle more authentic, perhaps, than the above. The Pitch Committee of the Society of Arts will be interested to hear that—"It is understood in musical circles that the new pitch recommended by the French Commission will be adopted in England and the United States. The Messrs. Chickering have declared their intention to use it in their instruments. The pitch is one third of a tone lower than that heretofore accepted."—From the South, we receive tidings of a troop of artists whose names are entirely new to London or Paris:—

"The Spanish Opera Company at the Theatre Tacón possess some fine voices and genuine artists. As yet they have only appeared in Zarzuela's 'petite Opéras Comiques.' The *prima donna*, Senorita Rumez, and Senorita Uzal, are both accomplished artists. The former's voice is almost 'used up' whilst the latter is really so truly beautiful a woman as to completely disarm criticism. The tenors, Senors Gran and Ruiz, both possess very sweet voices, although neither are of great compass. Folquera, the baritone, enters into the spirit of his part with a gusto I have seldom seen surpassed; he sings well. The buffo, Rojas, has a tenor voice of considerable power, and he is one of the best comic actors I have ever seen."

—The Boston Papers are full of a new play which may briefly be described by the "bill." This holds out the promise of—

"Mrs. Sidney F. Bateman's Tragedy of 'Geraldine.' A work of Genius which has literally taken the town by storm. Night after night the walls of this Theatre have enclosed persons who are celebrated in the Worlds of Science, Literature, Art and Fashion, thus stamping a Great Work and a Great Actress with the seal of Intellectual Approval! Matilda Heron will on this occasion appear in the character of Geraldine. A character so full of Strange Contrasts that it affords a Wondrous Medium for her Emotional Acting. Mr. Coudock as the *Weird Duke of Ruthin*. Miss Josephine Orton as the innocent and lovely Edith. Mr. Lefingwell as the *Prior Anselmo*, and all the well-known favorites of the Company will also appear on this occasion."

—Seriously, so far as we can make out from criticisms no less splendidly worded than the above advertisement—"Geraldine" appears to have succeeded.—Mrs. Mowatt, we perceive, has returned to her old stage of dramatic authorship.

#### MISCELLANEA

*The Family of Major-General Worsley.*—In your publication of the 10th ultimo, there is a review of Mr. Booker's 'History of the Ancient Chapel of Birch,' &c. Will you permit me to say a few words on that part of it, which is as follows:—"The old chapel that stood modestly in the marsh for something near three hundred years has gone down to the dust, even as the Birches who founded it, and the Platts, and the Worsleys, and the Edges, and the Siddalls, and others whose names, wills and genealogies are recorded in Mr. Booker's volume." A possible inference from this may be that the several families named have become extinct. As far as regards the Worsleys, such is not the case. It is true that their estates at Platt and elsewhere are not now in the hands of their descendants: the present possessor, though bearing the name of Worsley, which was assumed by his grandfather, not being in the slightest degree related to the original stock. Yet it is also true that there are many lineal descendants living of the Major-General Worsley of the Commonwealth. In the College of Arms may be seen the pedigree of the Worsleys of Platt, in which the descendants of the Major-General, through his second wife, Dorothy Kenyon, are traced down to the present time, of which pedigree Mr. Booker gives a portion at page 68, under the head of Worsley of Crompton. As the son of the eldest lineal male descendant of the Major-General, I have in my possession, among other records, the family Bible presented by the General to his wife Dorothy Kenyon on the occasion of their marriage, and which contains his autograph and the family registers for several generations.

Manchester, October 18.

C. WORSLEY.

*The Flint Find.*—An extremely common form of a piece of gravel is a water-worn irregular oval; another common form is this same oval transversely fractured. The flint has been rolled, at intervals, for incalculable ages, to acquire its entire rounded form. Beds may have been made, unmade, and re-made of such flints; their individual history would defy imagination; and yet, eventually, thousands are found split across, with scarcely any subsequent water wearing at the edges. Such a fracture might be produced by man with a hammer; but I do not think the mechanical forces of nature operate so powerfully on such small masses. The forces of water, wind, gravitation and volcanoes are certainly enormous, and they operate on masses proportionally enormous. Chemical force operates in smaller spaces. For years these semi-oval flints on gravel walks have arrested my attention, and I could not otherwise account for their form than by chemical action. And I became so accustomed to regard all fractured flints as chemically split, that the moment I saw the Arniens flints exhibited here, about a month since, I was impressed with the conviction that they were natural objects. It is expressly stated, that the gravel where they were found is subangular; from which I infer that, according to my theory, a considerable amount of splitting agency has been in operation. Ferruginous ochre also accompanies it, indicating a deposit from chalybeate water, since the formation of the gravel bed; for had the ochre existed previously, the diluvial action, which laid the gravel, would have swept the ochre away. The position of the flints is not mentioned. If they should be found generally with the points or edges upwards, or with any other character of uniformity in situation, and if other flints should be found in the same place, with similar split surfaces or facets, these circumstances would be strong presumptive evidence of their natural origin. Besides a solution of iron, other substances may have exercised a corrosive action on flint. Alkaline carbonates are capable of holding silicic acid in solution, and therefore may corrode flint. States of clay and soil were found above these gravel beds, and they contain abundance of potash in insoluble combination. The vital principle has the power of appropriating this potash to the formation of vegetable matter, which ultimately decaying, the soluble parts return to the earth and gradually percolate its porous beds. If gravel beds be in their way, the flints may be brought under their solvent influence. The affinity of ammonia for silicic acid is exemplified in the brittleness of flint-glass smelling-bottles containing ammoniacal carbonate. Ammonia is constantly present in the atmosphere, and is also one of the products of decomposition of animal matter. Oxide of iron has a remarkable property of absorbing ammonia, yielding it again in obedience to stronger affinities. The iridescent colour of old stable-windows are probably due to a corrosive action of ammonia on the silicate of soda of which the glass is made. Some corroding fluids may have been in action for ages and then been exhausted. Indeed, the protracted chemistry of geology may yield many results scarcely appreciable in the rapid processes familiar to man. It is the peculiar form of these flints which has led so many to believe them to be artificial; yet they do not resemble anything which Art was ever known to make: the *argumentum ad hominem* is entirely their dissimilarity to everything in nature. Considering how extremely little is known about the original formation of flints,—what solvent brought the silicic acid to its nidus in the chalk,—what obstacle there seized and retained it,—what crystallization it obeyed, sometimes furnishing the most beautiful and delicate impressions, but generally the most uncouth, tubercose forms,—I feel more inclined to think that some flints, when subjected to the dissecting agency of corrosive liquids, under many complex circumstances and during incalculable time, may naturally yield such forms.

HENRY OGDEN, M.D.

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Amount paid for claims arising from death, and bonuses accrued thereon, 595,662l. 14s. 4d.

The gross annual income arising from Premiums on 15,303 existing policies, is £247,093 1 1

Annual statement on the 20th November, 1857, to be continued for the five years ending in 1859 .. 50,212 0 0

Add interest on invested capital .. £197,881 1 1

Total net annual income .. £297,431 8 9

The present number of members is 15,947.

At the Quinquennial Division of Profits made up to the 20th Nov. 1857, the computed value of assurances in Class IX. was .. £1,000,000 10 6

Assets in Class IX. .. 1,345,125 0 5

Surplus or profit .. £345,084 3 11

The effect of the successful operation of the Society during the whole period of its existence may be best exhibited by recapitulating the declared surpluses at the four investigations made up to this time.

For the 7 years ending 1842 the Surplus was £28,074 11 5

.. 5 years .. 1847 .. 86,128 8 3

.. 5 years .. 1852 .. 233,061 15 4

.. 5 years .. 1857 .. 345,084 3 11

Members whose premiums fall due on the 1st of OCTOBER are reminded that the same must be paid within thirty days from that date.

The Prospectus, with the last Report of the Directors, and with illustrations of the profits for the five years ending the 20th November, 1857, may be had on application, by which it will be seen that the reductions on the premiums range from 11 per cent. to 32 per cent., and that in one instance the premium is extinct.

Instances of the bonuses are also shown.

September, 1859. JOSEPH MARSH, Secretary.

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New Assurances during the past year ..... £377,495 0 0  
Yielding in New Premiums ..... 12,565 18 8  
Profit realized since the last special investigation 186,050 5 0  
Bonus declared of 12 1/2 per cent. per annum on every policy  
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Fire Premiums received in 1858 ..... £21,245 16 5

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Sum assured payable at sixty, or at death if occurring pre-  
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Profits divided annually.  
Premiums for every three months' difference of age.  
Half-credit Policies granted on terms unusually favourable, the  
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**EXTRACTS FROM TABLES.**

WITHOUT PROFITS.				WITH PROFITS.			
Age.	Half- Prem. First 7 Years.	Whole Prem. Residue of Life.	Age.	Annual Prem. First 7 Years.	Half- Yearly Prem. Residue of Life.	Quarterly Prem. Residue of Life.	Age.
30	1 1/2	3 3/4	30	2 3/4	1 1/4	0 13 3/4	30
40	1 1/2	2 1/4	40	3 7/8	1 1/4	0 13 3/4	40
50	2 3/4	1 1/4	50	5 1/8	1 1/4	0 13 3/4	50
60	3 3/4	1 1/4	60	7 1/8	1 1/4	0 13 3/4	60

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COMPANY.**  
Constituted by special Acts of Parliament.  
Established 1803.

**DIVISION OF PROFITS.**  
The Sixth Division of the Company's Profits is appointed to be  
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November, 1859, will participate in that Division.  
The Fund to be divided with the Profits which have arisen since  
15th November, 1858.

A Policy effected before 15th November, 1859, will rank at the  
Division in 1860, as of two years standing, and secure one year's  
additional Bonus over Policies of a later date.  
**PROGRESS OF THE ASSURANCE.**  
Sums Assured for Assurance during the year 1858. £206,369 2 4  
Sums Assured during the year 1859, exclusive of an-  
nuity transactions ..... £70,929 9 0  
Corresponding Annual Premiums on new Policies ..... 16,695 11 0  
Annual Revenue (15th November, 1858) ..... £75,990 8 9  
Accumulated Fund, invested in Government Securities,  
in land, mortgages, &c. (15th November,  
1858) ..... £166,105 9 0  
The Directors invite particular attention to the Liberal Terms  
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Practice of Life Assurance.

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The privileges of this class are—Permission to travel and reside  
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ment of the ordinary premium.  
Assurances of five years' standing are admissible to this class.

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Policies not renewed within the days of grace do not become  
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